

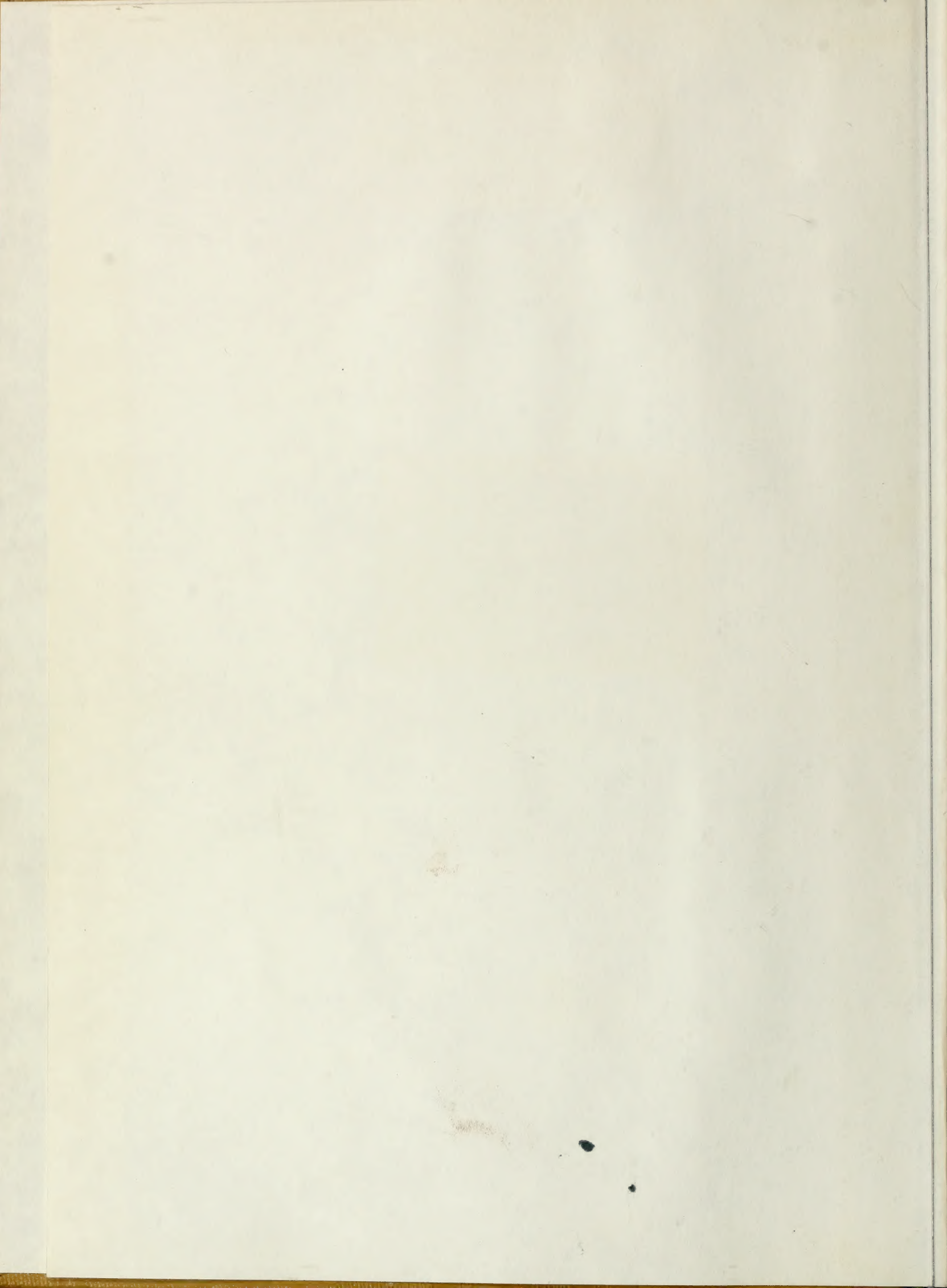
For Reference

Not to be taken from this room

✓302381

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California,
1915, Section 623.



ARCHITECTURAL DIGEST

302381

BURLINGAME

APR 29 1975

LIBRARY

THE QUALITY GUIDE TO HOME DECORATING IDEAS

SUMMER 1969 \$2.95





Who left the jewelry in the bathroom?

Who but the man who restored the bath to its original Roman splendor—Sherle Wagner! Not as an oversight, but deliberately. With his customary skill, imagination and originality, Mr. Wagner presents semi-precious stones for the bath, in a setting of twenty-four karat gold plate. Shown here, genuine amethyst. Other gem collectors may prefer his onyx, malachite, rock crystal, rose quartz, tiger eye, jade or lapis lazuli. FOR ILLUSTRATED CATALOGUE SEND \$1.00 TO DEPT. AD.

©SHERLE WAGNER CORP., 1964

125 EAST 57TH STREET, NEW YORK, N.Y. 10022 PLAZA 8-3300

Sherle Wagner

REPRESENTED IN LOS ANGELES AND SAN FRANCISCO BY KNEEDLER-FAUCHERE; IN CHICAGO BY S. J. CAMPBELL; IN MIAMI BY A. ROBERT SCHOEN; IN DALLAS BY E. C. DICKEN

ARCHITECTURAL DIGEST

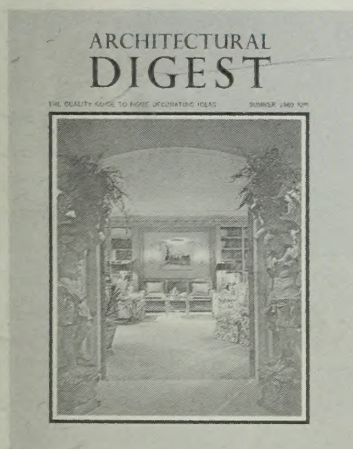
302381

PUBLISHER: Cleon T. Knapp
EDITOR: Bradley Little
GENERAL MANAGER: Colleen A. Knapp
ASSISTANT TO THE PUBLISHER: Kaye McCallister
ASSISTANT TO THE EDITOR: Marie L. DeRaad
ASSISTANT MANAGER: Howard Meyer
CIRCULATION DIRECTOR: Jean Southern
SUBSCRIPTION MANAGER: Doretha Le Flore
MERCHANDISE MANAGER: Florence Eglit
ASST. TO ADVERTISING DIRECTOR: Jaquelin Tomke

ADVERTISING DIRECTOR: L. Hite Lyall, Jr.
680 Wilshire Place
Los Angeles, California 90005
213-386-8520

ADVERTISING SALES OFFICES
New York
127 East 59th Street
New York, New York 10022
212-421-1950
Marvin Lowe
Chicago
R. Bruce Marsh, Inc.
540 Frontage Road
Northfield, Illinois 60093
312-446-9100
R. Bruce Marsh
Atlanta
Joe H. Howell Company
1776 Peachtree Bldg., Suite 614
Atlanta, Georgia 30309
404-873-2136
Joe H. Howell
John W. Sangston

SUMMER 1969
Volume XXVI Number 1



FRONT COVER: THE LIBRARY OF
THE NEW JEROME K. OHRBACH RESI-
DENCE IN LOS ANGELES DESIGNED BY
VALERIAN S. RYBAR.
Photographed by George Szanik

- 4 **LOS ANGELES HOME WITH INTERNATIONAL FLAVOR**
The residence of Mr. & Mrs. Jerome K. Ohrbach features furnishings and objets d'art from around the world. Imported and custom made pieces create a truly cosmopolitan flavor in this distinctive home.
.....Interior design by Valerian S. Rybar
- 22 **STYLE IN STEEL TOWNHOUSES**
This project in Houston, Texas, sponsored by the American Iron & Steel Institute, Houston Lighting & Power Co. and General Electric shows the latest advances in the use of steel for medium cost residential construction.
.....Architecture by Wilson, Morris, Crain & Anderson
.....Interior design by Jack W. Evans, A.I.A.
- 34 **THE "COLLECTED LOOK" FOR YOUNG FAMILY LIVING**
As a setting for a young family with small children, designer chooses eclectic groupings of many styles and periods in the Beverly Hills home of Mr. and Mrs. Fred Carr.
.....Interior design by John Cottrell
- 42 **COLORADO RETREAT**
A Sedalia, Colorado house, originally built as a casual vacation retreat, was recently remodelled as a full-time home for retirement living.
.....Interior design by Alan D. Miller, A.I.D. of Howard Lorton, Inc.
- 50 **"AMSTER YARD"**
A cluster of houses around a picturesque courtyard became the private restoration project of a prominent New York designer. His own house in the complex reveals an extensive collection of rare and interesting furnishings.
.....Interior design by James Amster, F.A.I.D.
- 56 **MIDNIGHT SUN RESTAURANT**
An outstanding achievement in commercial design, this restaurant located in Atlanta, Georgia's spectacular new Peachtree Center complex presents a new high in visual and culinary excitement.
.....Interior design & Architecture by John Portman, A.I.A.
- 62 **THEME OF TRADITIONAL SIMPLICITY**
The Pasadena, California home of Mr. & Mrs. Joseph K. Cannell expresses an atmosphere of quiet traditionalism.
.....Interior design by Marjorie A. Bedell, A.I.D. and Tom Hamilton, A.I.D. of Cannell & Chaffin
- 68 **LONG ISLAND HOME**
This home in Kings Point, Long Island was recently remodelled and added onto to create an up to date background for living. New York designer combined contemporary with French and Oriental furnishings.
.....Interior design by Ruben de Saavedra, A.I.D.
- 74 **WALLY FINDLAY... ON ART**
Famous gallery owner, collector and authority on art discusses his own views about collecting and buying artworks. Article includes photographs of his galleries in New York, Chicago, and Palm Beach.
- 82 **INTRODUCTION TO ANTIQUES**
The first in a series of articles devoted to antiques. Future articles will cover all areas of the popular styles, with illustrations of outstanding examples and personal views of collectors and connoisseurs.
- 86 **THE WORLD OF LAMPS**
A discussion of an integral part of every interior design — table lamps — with suggestions on how to improve your own lighting scheme. Illustrations include examples of popular traditional styles.
- 98 **DIRECTORY OF PRODUCTS & SOURCES**
Provided as a reader service, this listing of many of the decorative items that appear in this issue gives the name of the manufacturer or supplier from whom they may be obtained.

The ARCHITECTURAL DIGEST is published by the John C. Brasfield Publishing Corp.; Cleon T. Knapp, President; Colleen A. Knapp, Secretary-Treasurer. Executive and editorial offices at 680 Wilshire Place, Los Angeles 90005. The publication is issued quarterly: January, April, July and October. Second Class postage is paid at Los Angeles, California and additional mailing offices. SUBSCRIPTIONS: One year, \$10.50; Two years, \$19.00; Three years, \$27.50 in the United States and Possessions. All foreign countries add \$1.25 per year. Address subscription orders to: P.O. Box 60122, Terminal Annex, Los Angeles, CA 90054. Single issues available at better book stores and newsstands at \$2.95 per copy. For BACK ISSUES AND BINDERS, please use postage free card bound in magazine to place order. IN CHANGE OF ADDRESS, please use your magazine label to indicate old address, and affix it with your new address to a standard Change of Address card. For all orders or changes of address, please allow six weeks for processing and delivery. Printed by Fawcett-Haynes Printing Corp.; Color by Roberts Engraving; Paper by S. D. Warren Co.



Tiffany's tropical seed pod in vermeil, adapted by
their designers from German botanical photographs.
COURTESY OF TIFFANY & CO.



Recent years' experience with ARCHITECTURAL DIGEST have served to build a base from which to project many of our ideas for tomorrow. We strive to offer you, our readers, new and exciting features on stimulating subjects — subjects which are becoming more and more attuned with the scope of our changing environment. In addition to pictorial studies of residen-

tial designs around the country, several years ago we introduced the "World of . . ." features wherein we have discussed various elements of interior design. Last year we initiated a series of articles "On Art" with an outstanding editorial written for us by Fleur Cowles, an editor of LOOK magazine for many years, an author, collector, painter, and critic. Following that was a provocative article by Mr. & Mrs. Edward G. Robinson, the noted collectors. This issue continues both of those special series with a brief look at the "World of Lamps" — a discussion on this important decorative ingredient of every home with a few suggestions about the use of lamps, their importance, and their selection. The current "On Art" feature is an interview with Wally Findlay — one of the better known art authorities in this country with galleries in New York, Palm Beach, and Chicago. In addition to these regular features, you will find in this issue an introduction to a series of articles devoted to antiques. This article touches on the subjects of what an antique is, what they mean to us, how they are used today, and their growing importance in the over-all scheme of interior designs of all styles. This article will be followed by studies of various periods with guest editorials by leading antique dealers and collectors from around the country.

I point out these recent additions to ARCHITECTURAL DIGEST to reiterate the fact that our magazine is dedicated in the interest of good design and gracious living and to the philosophies and the arts that are necessary ingredients for the creation of an environment that will satisfy each individual's personal yearnings for "the beautiful life." No effort is spared in bringing you the broadest selection of designs and the most up-to-date exchange of ideas. This is achieved by a close rapport with prominent designers, leaders in the art world, captains of industry, antique authorities, notable collectors, etc. The stories you see in our pages are the result of numerous interviews with these people who play such an important part in the shaping of our environment. These stories come about by endless research and an ever-watchful eye on all phases of the design world — new trends evolving, the constant revival of favorite older styles, and the creative birth of new and unheard of departures in styling.

The magazine is a team effort. In addition to our permanent staff, ARCHITECTURAL DIGEST is the result of countless design-conscious individuals in all fields who, understanding our high aims and ideals, share with us their knowledge, awareness and ideas in the interest of promoting good design and the fine arts of living. The

co-ordinator of these thoughts, ideas and designs is our editor, Bradley Little. Mr. Little brought to the magazine an unusual combination of talents for the publishing industry. Most publishers tend to select for their editors people who are journalists first of all, and fit them into whatever area in which the magazine specializes. Mr. Little, however, was trained as both an architect and an interior designer with a broad range of experience in both fields and an unusual insight into the arts of living that can only be gained by experience, travel, and extensive study. His experiences have afforded him a particular awareness for the concept of total design. As a designer he frequently was commissioned to execute the architecture, the interiors, and sometimes even the landscaping. His projects ranged from contemporary Southwestern homes to some of the largest estates on Long Island. Intermingled with numerous designs for private individuals were a number of government and museum restoration projects in the Deep South. The scope of these activities provided him with an understanding of all kinds of residential designs from the budget to the extravagant, from the highly personalized to the historically authentic. This experience has equipped him to evaluate varied facets of design — not just one particular style or period. Because of this, the designs you see pictured in our pages are selected with unbiased judgement — for their merit, for their quality, and to satisfy a wide variety of preferences.

It can truthfully be said that no other magazine presents design and art and all their many aspects to the public in such a straightforward manner — unfettered by the do-it-yourself attitudes or commercial tie-ins. The designs you see in our magazine are actual homes lived in by real people such as yourselves. The tastes vary, the preferences are diversified; and this is our aim, to portray the marvelous conglomerate of individual expressions that form today's pattern of beautiful living. Ours is a personalized endeavor aimed at giving each and every reader the most visually pleasing and aesthetically provocative report possible on the designs of living today. Our most valuable yardstick and guide are the comments from our readers. Both the editor and I value your opinions highly and extend an open invitation to hear your personal comments and suggestions. Only in this way can we be sure that we are answering the needs of all. As ever, we are anxious that each of you feel, as we do, that ARCHITECTURAL DIGEST is *your* magazine.

CLEON T. KNAPP, PUBLISHER

LOS ANGELES HOME

WITH INTERNATIONAL FLAVOR

INTERIOR DESIGN BY VALERIAN S. RYBAR

Occasionally a home is worthy of special attention because of the scope of its design statement, for the thorough execution of its decorative details, or for its overall sense of quality in furnishings and art objects. All of these things are to be seen in the recently completed Los Angeles residence of Mr. and Mrs. Jerome K. Ohrbach.

To design the interiors of their new home, Mr. and Mrs. Ohrbach commissioned noted international designer Valerian S. Rybar, of New York and Paris. He is known for his outstanding achievements in the interior design field for an elite clientele that includes some of the top social and financial figures of the world. His prolific design activities demand an average of one hundred and fifty thousand miles of travel each year. Aside from several projects in the United States, he currently has work underway in Mexico, Brazil, England, France, Portugal, Spain, Germany, and Switzerland, to name a few.

The Ohrbach residence took several years to complete, with numerous objects being made abroad to Mr. Rybar's special designs. The custom look, a specialty of Mr. Rybar's, is apparent throughout the house.

Every detail was meticulously attended, and yet the overall effect achieves a high degree of naturalness and a seemingly effortless air of everything being exactly "right" for its place. A subtle European flavor pervades the house — in its arrangement of furnishings, its restrained use of color, and in its wide range of distinctive appointments.

The essence of the house is one of quiet individuality with the criteria of good design, taste, and quality that emanates from every tabletop and from every corner of every room. Aside from beautiful and rare furnishings to be seen throughout, the house contains a notable collection of artworks by such names as Renoir, Pissaro, Matisse, Toulouse-Lautrec, Braque, Utrillo, Sisley, Boudin, Delacroix, and Rodin.

Opposite, a view into the LIBRARY is dramatized by life-sized seventeenth century Venetian blackamoors in carved, gilt wood. On the following pages, another view of the LIBRARY reveals mellow antique Georgian pine panelling that was purchased in Ireland for the house. Crewel embroidery for upholstery and draperies was woven by Scalamandre in muted tones to complement the color of the panelling. Over the sofa is a horse painting by Sir Alfred Munnings. Beige wool carpet was woven by Stark Carpet Co. Among antique accessories in the room is a rare collection of feldspar ornaments used as lamps.







INTERNATIONAL FLAVOR



Another view of the LIBRARY, above, shows a particularly handsome section of the antique Georgian panelling. At this corner of the room, a section of the bookshelves is made of false book backs mounted on doors that open to reveal a walk-in Bar. In the opposite corner of the room, the same treatment disguises the door to a Men's Guest Bathroom. In the foreground is a cocktail table made of a XVIIth century Pietra Dura marble top mounted on brass legs. Sculpture on the table is by Gaston Lachaise.

The softly colored DRAWING ROOM, right, has a double seating arrangement of twin suede sofas separated by a sofa table made to order in the Philippines of genuine tortoise shell. The specially designed needlepoint rug was woven in Lisbon. A painting by Bonnard hangs over a Louis XVth marble mantel. Above a console on the right wall hangs a Monet; over a matching console, not shown, hangs a Vlaininck. Rock crystal lamps are from Nesle; bronze doré and glass cocktail tables are from P.E. Guerin.

PHOTOGRAPHED BY GEORGE SZANIK



INTERNATIONAL FLAVOR

A large LIVING ROOM was designed as a more casual living and entertaining area. Oversized upholstered pieces form a seating arrangement at one end of the room, near a large eighteenth century French mantel of Cainstone. To further the provincial mood of the fireplace, the facing and firebox were lined with imported briquettes. Walls were upholstered in off-white Belgian linen, and a flamepoint patterned needlepoint rug was specially woven for the room in Portugal to the designer's specifications. Also made in Portugal was the carved limestone stairway in the corner. The iron railing for the stairs was made in Munich by the famed iron craftsman Herzog. The stair well rising to the second floor is panelled with authentic Tudor linenfold panelling purchased in London. Paintings in the stair well and over the mantel are by Dunoyer de Segonzac. The custom designed coffee table in front of the fireplace grouping is made of crocodile hide. Accessories are of varying moods — terra cotta, cloissone, and bronze doré. Adjoining the room is an informal dining and bar area — all overlooking an expansive lawn with gardens, tennis courts, and swimming pool.









Adjoining one end of the Living Room is an INFORMAL DINING AREA, left. This area is decorated in a provincial vein, with a refectory table and painted country chairs. The ceiling is painted and decorated with a floral motif taken from the provincial fabric used at the windows. Chandelier and wall fixtures are a floral design executed in iron to further the mood of informality.

The POWDER ROOM, above, was designed around a set of seventeenth century painted and tooled Spanish leather panels. These were mounted on the walls and surrounded with a lively Dalmatian patterned French fabric from Brunschwig & Fils. Sconces and chandelier are polychromed wrought iron from northern Italy. Louis XVIth benches are covered in suede. PHOTOGRAPHED BY GEORGE SZANIK





INTERNATIONAL FLAVOR

The DINING ROOM, on the previous pages, is reminiscent of another world and another era. The scale and style is opulent, but restrained. Walls have delicately colored and intricately executed treillage murals by artist Robert Davison. The ceiling has a pale blue sky with soft clouds. The room is lighted by an extremely rare Waterford crystal chandelier and matching sconces. The mahogany table and the painted chairs are Louis XVth. The flowered rug is Portuguese needlepoint. Table accessories are vermeil. French doors open to a small walled garden with a fountain and espaliered fruit trees.



The WINE CELLAR presents another adventure in old world styling. Wine racks lining three walls of the room hold one of the outstanding collections of vintage wine in this country. Here soft candlelight and the gleam of antique pewter provide guests with an unforgettable setting for an evening's entertainment. The antique refectory table is from Lombardy; leather upholstered chairs are Louis XIIIth. Walls are of antique brick and the floor is random slate.

PHOTOGRAPHED BY GEORGE SZANIK





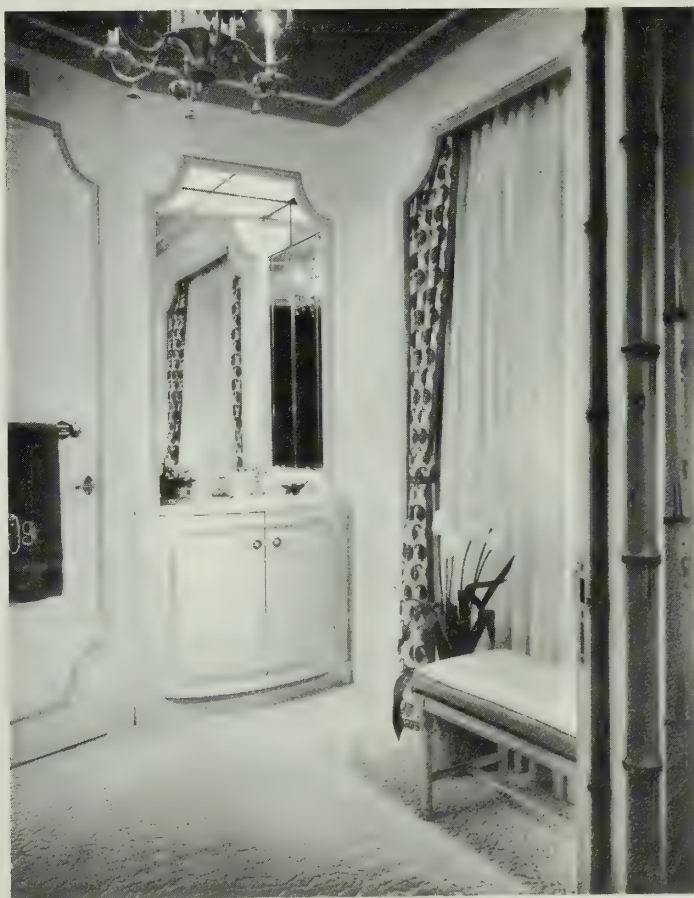






The GUEST ROOM, seen here and on the previous pages, has walls, upholstery and draperies of printed French cotton by

Brunschwig & Fils. Carved bamboo mouldings, lacquered black, provide a distinctive architectural effect. The room has



a rare pair of black lacquered Regency desks — one is used as a writing desk and the other as a dressing table. The bam-

boo mouldings are continued in the DRESSING ROOM. The BATH has twin lavatories built into mirrored niches.

STYLE IN STEEL TOWNHOUSES

HOUSTON, TEXAS



These townhouses represent another new experience in the modern use of steel for residential construction. Recently completed in Houston, Texas, they are located less than a mile from Houston's famed Astrodome — with both projects being the creation of the same architect, Talbott Wilson, A.I.A., of Wilson, Morris, Crain & Anderson.

The townhouses were built under the sponsorship of the American Iron & Steel Institute, in association with the Houston Lighting & Power Company and General Electric. They were designed to show the latest advances as well as the advantages of the use of steel in moderately priced residential construction.

As the steel industry goes forward, a more versatile selection of materials is made

available, and more of them at a lower cost. As other means of construction continue to rise in cost, builders are seeking the most efficient method of quality construction — where time and labor can be used to its most effective ends. Builder Sam Johnson, president of the construction company that built the townhouses, says, "This townhouse project proves that steel comes closer to the ideal exponent in residential construction than any other building material. The key to future acceptance of steel will be a growing realization that a builder can construct competitively-priced homes out of steel in the \$20,000 to \$40,000 category." William H. Withey, an active spokesman for the American Iron & Steel Institute points out that "These are not townhouses of the future. They are structures of today, constructed with the best materials modern technology can offer."





On the following pages, is the LIVING ROOM of one of the townhouses, with the dashing use of polished chrome furniture against black wood walls. Further drama is achieved by a polished steel treatment of the fireplace. All furniture is from Knoll Associates, including Mies van der Rohe's Barcelona chairs designed in 1929. Rug is goat skin from Greece; painting is by David Adickes.

Each of the townhouse units has three separate open-air courtyards. These create an expansive feeling of space, give a sense of the outdoors, yet offer complete privacy to the rooms that adjoin them. The courtyard above has a pool with a fountain and planting. The dramatic courtyard at the right has a delicately lowered enclosure to filter the sunlight.











STYLE IN STEEL TOWNHOUSES

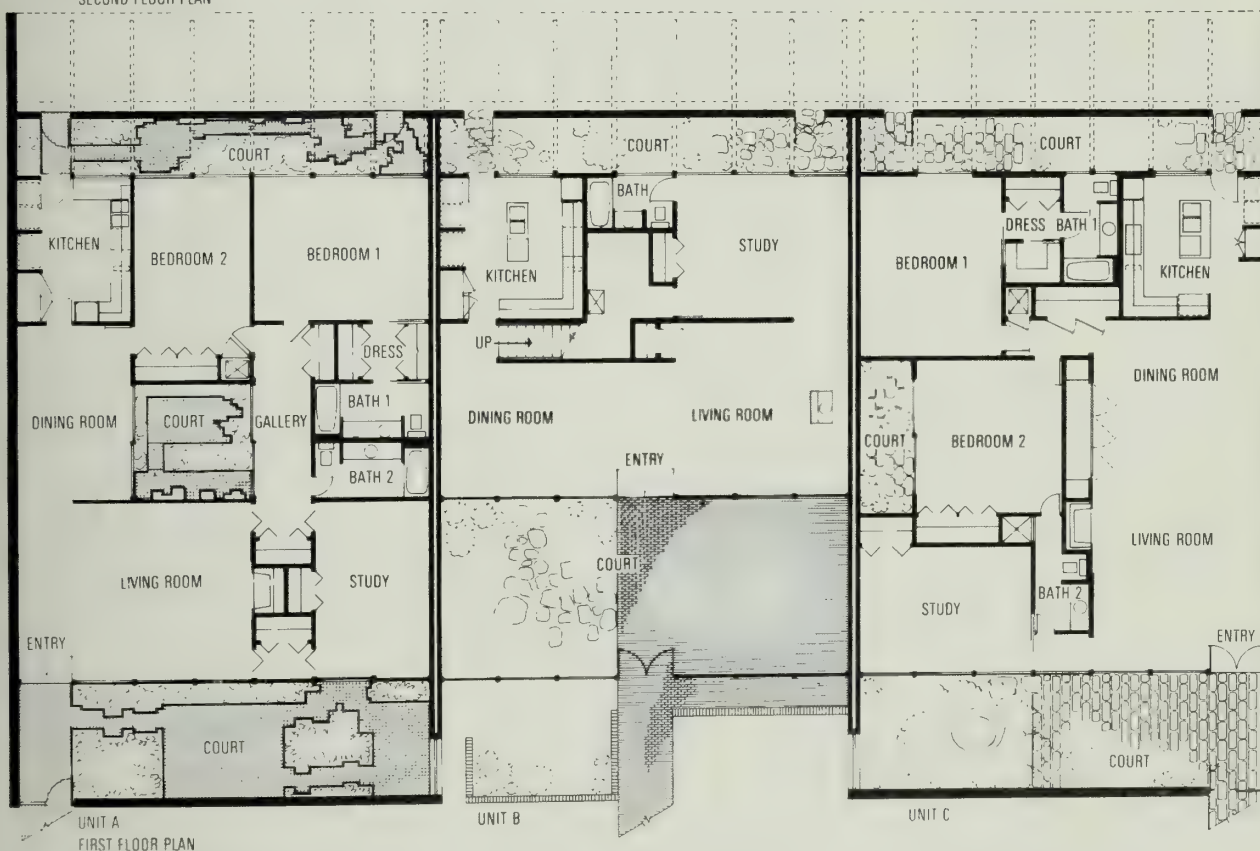
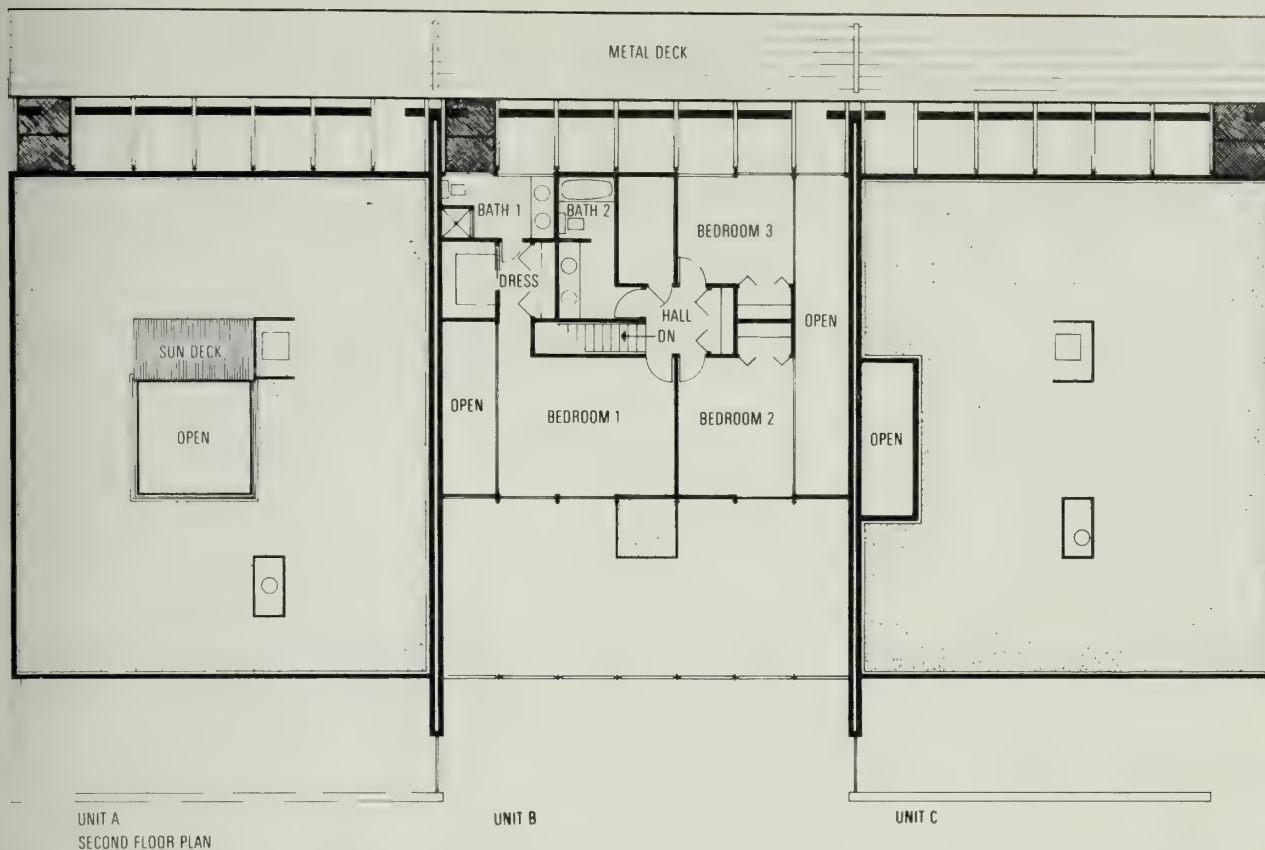




On the preceding pages, the LIVING ROOM of another townhouse unit is furnished with Herman Miller pieces designed by Charles Eames. Furniture is polished chrome with upholstery of leather or nylon. Sculpture above the fireplace was created by Houston artist Charles Pebworth. All Living Rooms of the townhouses have glass walls opening to enclosed courtyards

A DINING AREA, above, opens to a small atrium located in the center of one of the townhouses. Dining table is rosewood with a steel base and upholstered chairs have steel pedestals — all from Herman Miller. A view of another LIVING ROOM, opposite, is decorated with furniture from Jens Risom. Traditional patterned rug from Moreddi adorns a polished brick floor.





PLAN of the townhouses, above, shows the unusual layout of the three units. In area, the townhouses provide a total of 8,949 square feet of living space, including 3,471 square feet in the center two-story home, with each of the single level houses on either side of it having slightly more than 2700 square feet. The plan shows how courtyards were incorporated into the design of each townhouse.

" Another DINING ROOM, opposite, has a simple grouping of Jens Risom furniture against plain backgrounds of brick floor and white plaster walls. The only decoration is a tall wallhanging from Ecuador. All lighting emanates from ceiling spots and special "wall Wash" fixtures.

THE "COLLECTED LOOK" FOR YOUNG FAMILY LIVING

The Beverly Hills, California residence of Mr. and Mrs. Fred Carr was designed as a setting for comfortable and casual living for an active young family. With varied social and business interests, Mr. and Mrs. Carr wanted their home to be a suitable background for any occasion, yet to be functional and practical for everyday living for themselves and their family of three small children, ages seven, five, and three. They wanted a warm atmosphere, and a look of informality without sacrificing an overall sense of quality.

Their designer, John Cottrell, was able to satisfy those needs and more. He attributes the successful outcome of the design to an outstanding show of cooperation and confidence on the part of the homeowners. His understanding and interpretation of their needs created a home that was right for them in every way, and yet offers a fourth dimensional quality of individuality and aesthetic expression.

Designer Cottrell explains it as a "collected look." The total concept is one of eclecti-

cism, where furnishings and objects of many different periods and styles are blended together. True eclecticism is the mixing together of objects of illogical compatibility. The success or failure of this school of thought relies on the designer's ability to make the illogical seem natural. The intricacies of this kind of design can be as complicated as a chemical formula and as multifarious as a painter's palette.

The Carr residence combines the formal with the informal, the ornate with the simple. The desired effect of timelessness was achieved through the use of antiques of many periods mixed with pieces of purely contemporary design. Color and pattern, their presence or absence, offer constant visual variety.

The LIVING ROOM, opposite, is seen through an arched doorway from the Entrance Hall. Bittersweet painted walls complement the coloring of the specially designed rug woven by Tempo Asia. The wide variety of furnishings and accessories is apparent at first glance. The long iron sofa table is from Robert Minton; the faux bamboo and cane chair is from Martin of London.

INTERIOR DESIGN BY JOHN COTTRELL







"COLLECTED LOOK"

On the previous pages, a VIEW OF THE FIRE-PLACE shows an old stone mantel that was original to the house. Above it hangs an unusual pair of primitive Portuguese plaques. Furnishings include a bergere by Yale Burge and a custom made coffee table. Accessories range from oriental porcelain to pewter and a Pre-Columbian figure. The rug was woven to match the design of the Brunschwig & Fils fabric seen here in a pillow.

One CORNER OF THE LIVING ROOM was planned as an intimate conversation area, away from the major sitting area of the room. A tufted sofa by Chambers & Sons upholstered in Clarence House fabric provides an inviting air of comfort. Plants serve as a foil for crystal, silver, and porcelain accessories. A contemporary iron coffee table from Don Setty gives a crisp, airy look to the grouping. Other pieces in this arrangement include a Louis XVIth painted bergere from Louis Mittman, an Italian Provincial cabinet from Norman Hansen, and a mirror of antiqued glass from Wes Lee.

The DINING ROOM, seen on these pages, was designed to evoke a provincial mood. The choice of furnishings and the use of color suggest a dining room on the Mediterranean. Since it is used for family dining as well as entertaining, a certain amount of practicality had to be considered. Instead of using a rug, the flooring was replaced with colorful ceramic tiles by Country Floors which offer practicality by day and pattern and drama for evening entertaining. Salmon colored walls were painted in trompe l'oeil fashion by Lindsey Fields. They were then glazed and aged to give a look of antiquity. Treatment of the French doors was minimized to maintain an airy outlook to the garden. Table from Pollock & Spiers; chairs from Norman Hansen; chandelier from Brian Barlow. Blue velvet upholstery from Brunschwig & Fils.

On the following pages, is a thirty by thirty foot STUDY-BILLIARD ROOM. A new addition to the house, it was designed by architect Dick Palmer, in collaboration with designer Cottrell. Planned as a relaxed living and entertaining area, it also serves as a Study, with a desk, storage, and bookshelves. Walls are of dark oak with a contrasting ceiling of rough cedar. Upholstery fabrics from Clarence House; tile floor from Architectural Imports. Upholstered pieces from Jack Lamborn. Directoire desk from John Good Antiques.









COLORADO RETREAT

This Sedalia, Colorado home was originally built as a casual vacation retreat. Its owners recently remodelled it as a permanent, full-time residence for retirement living. Situated in a tranquil mountain setting, the home offers all the advantages of rural peace and quiet, yet is within easy distance from metropolitan facilities.

The original structure was straight-lined and contemporary, which served the family's needs as a second or vacation home. When the family decided to make it a permanent residence, the interiors had to be restyled to accomodate a collection of English furniture from their larger, older house in the East.

Designer Alan D. Miller, A.I.D. of Howard Lorton, Inc. of Denver, Colorado redesigned the interiors to create a compatible atmosphere for the family's new way of living and to provide a suitable setting for their furnishings. As an introduction to the traditional nature of the new interiors, designer Miller created a new Entrance with doors adapted from an eighteenth century French design. Within, some of the rooms were panelled, others were adorned with traditional mouldings such as cornices, wainscots, and panel mouldings. The resulting home maintains the air of a mountain retreat, but now enjoys the added comforts of a traditional, permanent setting for year round living.

ENTRANCE to the house has custom designed French styled doors with iron grilles. Brass hardware is from P. E. Guerin, Inc., wall lantern is from Marbro Lamp Company.

INTERIOR DESIGN BY ALAN D. MILLER, I.D.

ARCHITECTURE BY E. A. ANDERSON, A.I.A., AND PETER LOOMS, A.I.A.







COLORADO RETREAT

PHOTOGRAPHED BY WINTER PRATHER

On the preceding pages, the LIVING ROOM, a twenty-four by forty foot room, is planned in the manner of a Library, with red oak panelling and a beamed ceiling. Bookcases around the room incorporate lighted cabinets to display choice pieces of Steuben glass. A distinctive touch is the green tartan wool plaid from Scotland used for draperies and upholstery. A large custom made rug by Rugcrofters was designed with the same plaid pattern for its borders. A handsomely colored eighteenth century Adam marble mantel from Ye Olde Mantel Shoppe becomes a focal point of the room. The sofa and coffee table are by Henredon; the pair of chandeliers are from Marbro Lamp Co.

In the DINING ROOM, the eighteenth century English style predominates, with graceful Sheraton and Hepplewhite styled pieces. Classic shield back chairs surrounding a large three pedestal dining table are covered in blue and white striped velvet brocade from Kravet Fabrics. A rug with a carved border from Karastan completely covers the floor of the fourteen by twenty-eight foot room. The mahogany sideboard is from Old Colony. In keeping with the light scale of the furniture, the color scheme of the room is pale blues and greens against backgrounds of off-white.





COLORADO RETREAT

One of the most distinctive areas of the house is this handsome KITCHEN. Planned to be totally in keeping with the traditional nature of the rest of the house, the Kitchen is an outstanding example of achieving the ultimate in up-to-date convenience without sacrificing the mellow feeling of traditional design. Careful and extensive planning produced a blending of the best of both aspects of Kitchen design. Dark stained wood cabinets have attractively designed panelled doors. Decorative ceramic tiles in blue and yellow on all the splash areas give a colorful old world accent. Counter tops and work surfaces are wood-grained Formica to blend with the cabinets, providing surfaces that are as practical and easy to maintain as they are pleasing to the overall visual effect. A generous island work space has twin double sinks, a dishwasher, chopping board, and appliance center. An important feature in the success of the room is the controlled lighting. Counters are lighted from the cabinets above, and the work island has a lowered light panel to direct the light to the needed area, without flooding the room with an excess of light. The result of the controlled lighting is a room that is restful to work in and one with a great deal of drama and atmosphere. At one end of the room is a breakfast grouping of provincial French styled reproductions from Trouvailles. The wood and iron chandelier overhead is by Chapman Lamps.







“AMSTER YARD”

INTERIOR DESIGN BY JAMES AMSTER, F.A.I.D.

PHOTOGRAPHED BY HENRY S. FULLERTON

In 1946, designer James Amster, F.A.I.D. began the reclamation of several mid-nineteenth century brownstone houses on 49th Street in Midtown Manhattan. The houses were situated in a unique fashion for New York City, opening onto a large L-shaped courtyard. Mr. Amster's restoration of the structures and continued improvements to the property led to its being designated a New York Landmark in 1966.

The Landmarks Preservation Commission declared it to be one of New York's most beautiful inner courtyards, possessing picturesque charm, with "special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City." Another item of historic interest is that during the eighteenth century the Amster Yard area was supposed to be the site of the terminal stop of the Boston to New York stage coach.

The Amster Yard property today is a series of shops, business offices and apartments, grouped around a landscaped courtyard with brick walls and slate walks. A coach house at one end of the courtyard contains Mr. Amster's office and residence. A visit to the residence, seen on these pages, presents a surprising collection of antiques and art objects. Inside the charmingly simple exterior are elegantly appointed rooms containing rare and distinctive objects that Mr. Amster has collected over the years. The residence and its unusual setting provide a distinctive background for the noted New York designer and collector.

In the DRAWING ROOM, right, a fireplace grouping is created with a French iron mantel that has been marbled, an elegant Louis XVIth trumeau, and delicately carved Venetian panels from the Cooper Hewitt mansion on Gramercy Park. Mantel ornaments include a pair of eighteenth century terra cotta figures inlaid with mother of pearl, an Adam plant holder in silver gilt, and a pair of French Directoire steel candlesticks.







"AMSTER YARD"

On the previous pages is a view of the mirrored fireplace wall in the DRAWING ROOM. Flanking the fireplace are antique Venetian consoles in their original white and gilt finish. Over the left console hangs a painting by Utrillo. Objects on the console include a Ming Dynasty porcelain Buddha, Japanese porcelain and one of a pair of Directoire bronze doré lamps. Over the console to the right of the fireplace is a painting by Harold Sterner, the architect who assisted Mr. Amster in the restoration of Amstery Yard. Objects on that console include ancient bronzes from Thailand and an eighteenth century English box of tortoise shell.

The DINING ROOM on this page has an informal arrangement of unusual furnishings. The dining table top is marble, supported by a base of Spanish iron. Chairs are Charles Xth with black leather upholstery. This grouping rests on a Greek Flokati rug which leaves much of the parquet floor visible around it. A Victorian faux bois mantel is surmounted by a ceiling height Charles Xth trumeau. To the right of the fireplace is a small American Empire sofa, over which hangs a group of Ming Dynasty paintings on silk. The chandelier was made from an Italian fruit dish. The table is set with French faience.





THE MIDNIGHT SUN RESTAURANT

Seldom is it possible for one man to change the face of an entire community, but this is what is happening in downtown Atlanta, Georgia. When architect John Portman's first major downtown structure, a twenty-two story Merchandise Mart, was completed in 1962, it was recognized as merely a welcome addition to that southern city's pleasant but not too exciting skyline. Few then realized that it was but the first small segment of an urban complex that was to make Atlanta the envy of most American cities.

John Portman's Peachtree Center complex is perhaps the most visionary and encompassing urban development program in the country. His skyscraping structures, which now number ten with more under construction, are making Atlanta the new marketplace of the South. Among them are office and showroom structures, hotels, convention facilities and shopping areas. The buildings are connected by landscaped plazas and malls with gardens and fountains. It is possible to eat, sleep, shop, and do business — all within the distance of a short stroll. Pedestrian walkways, some underground, some suspended in mid-air between the buildings, give convenient access between the buildings without encountering motor traffic or inclement weather.

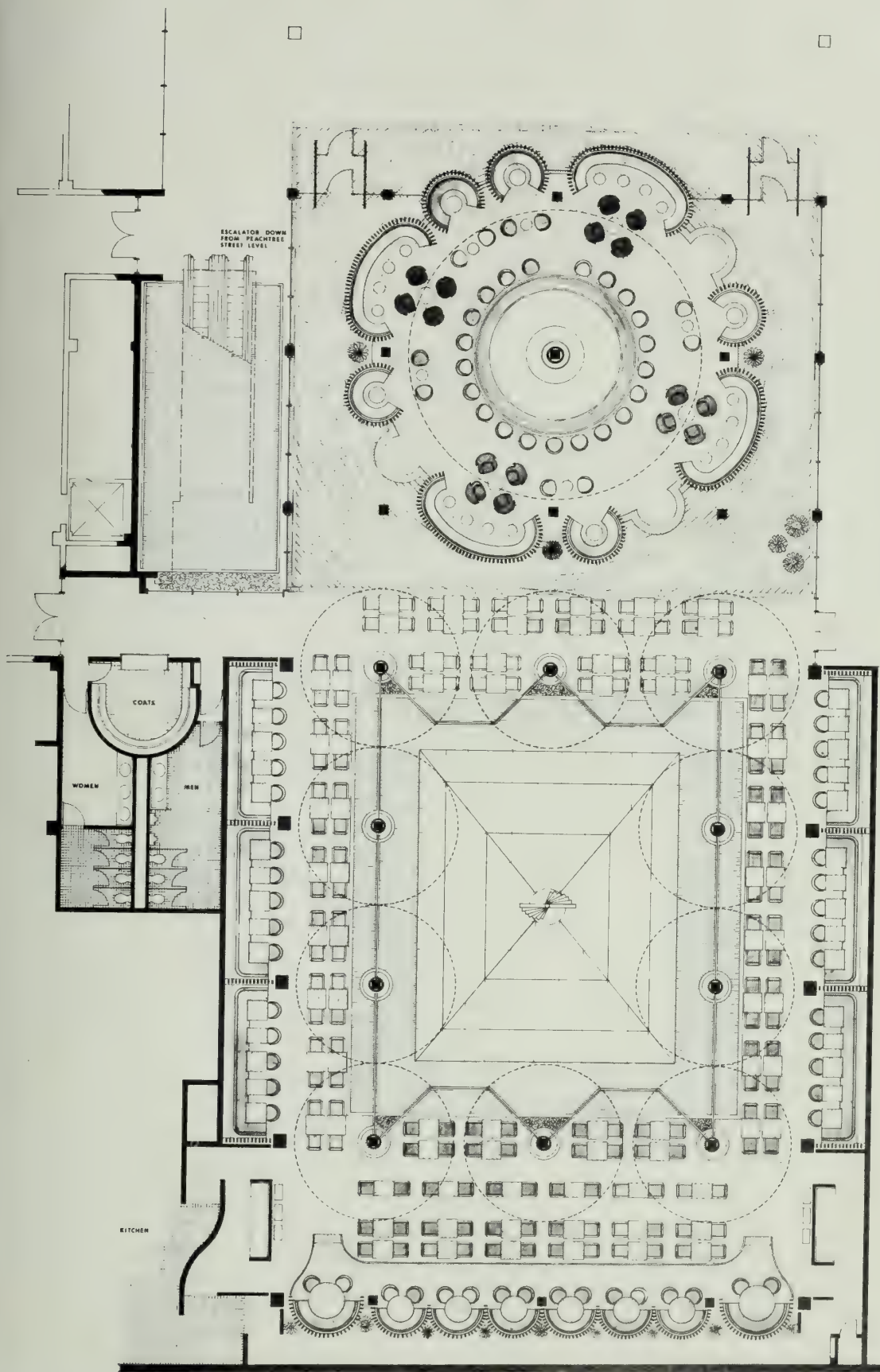
A recent addition to Peachtree Center is the luxurious new Midnight Sun restaurant seen here. A new experience in the dramatic use of space, the restaurant exemplifies Mr. Portman's ability to create a whole

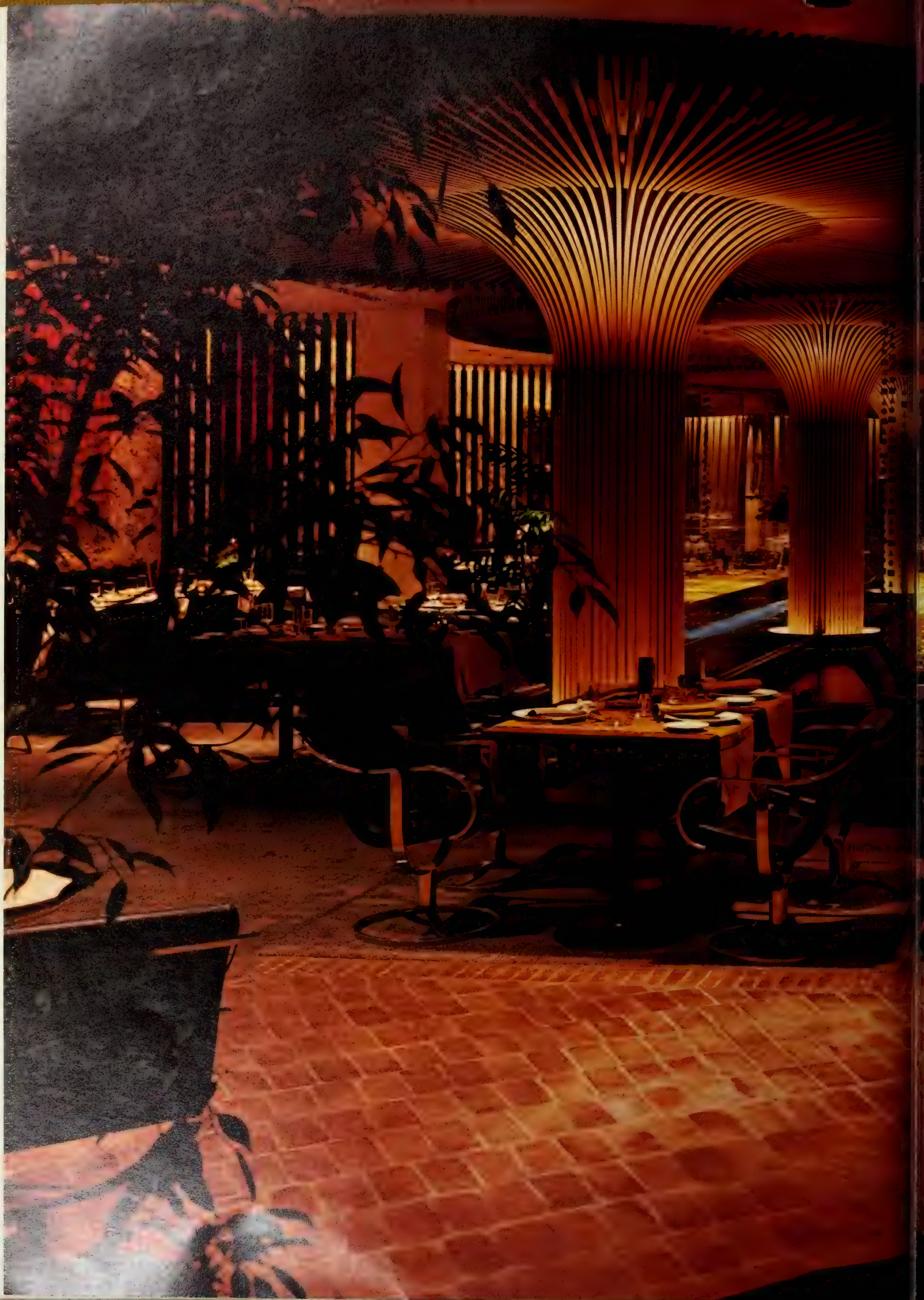
fresh approach to exciting human environment.

Inspired by the "land of the midnight sun," Denmark, the restaurant specializes in Danish cuisine at its finest, prepared by Danish chefs and served in the traditional Danish manner. The management of the restaurant is as up to date as its design, being one of the first totally computerized restaurant operations of its kind in the country. All food and beverage controls, cash receipts and accounts are handled electronically.

The restaurant surrounds a large marble tiered fountain atrium that is open to the sky. At night, lights beneath the marble tiers make the marble slabs translucent, creating an exotic and dramatic effect. Tree-like columns that fan out at the ceiling are an exciting architectural innovation. Mr. Portman exercised complete design control, down to the table linens and the matchcovers. The result is an essence of total design that sets the restaurant apart from all others and creates an atmosphere of modern opulence.

The plan, itself, shows the artistry and rhythm of the forms Mr. Portman employed in the design of the restaurant. Tables for dining are placed around the atrium that is open to the sky. The cocktail area is more intimate and enfolding, with curving walls of wooden louvers that offer semi privacy from the restaurant's flow of traffic. On the following pages, a general view of the restaurant shows the dramatic use of scale and form. Succeeding pages show views of the atrium by day and by night. All of the furnishings were specially made to order from Mr. Portman's designs.











THEME OF TRADITIONAL SIMPLICITY

INTERIOR DESIGN BY MARJORIE A. BEDELL, A.I.D.
& TOM HAMILTON, A.I.D. OF CANNELL & CHAFFIN

The residence of Mr. and Mrs. Joseph K. Cannell, in Pasadena, California is an exercise in understated decoration. Mr. Cannell is president of the well known California design and homefurnishings establishment, Cannell & Chaffin. The firm has a number of interior designers on its staff, many of whose work has been presented in these pages through the years.

Two of their staff designers, Marjorie A. Bedell, A.I.D. and Tom Hamilton, A.I.D., were selected recently to redesign the interiors of Mr. and Mrs. Cannell's home. The house, an older Mediterranean style structure, is situated in a lush, garden-like setting in Pasadena. Because of the settled, understated mood of the house, the designers sought to complement this mood in their decoration of its interiors. Their choice of furnishings was basically a mixture of contemporary and English styles, with antique accent pieces. A quiet color scheme was employed to echo the mellow flavor of the house and its setting.

The patio at the rear of the house boasts a gigantic and ancient oak tree. Lush with plants and flowers, the area is a favorite for informal entertaining. The outdoor furniture by Brown-Jordan.

PHOTOGRAPHED BY GEORGE SZANIK





THEME OF TRADITIONAL SIMPLICITY



The ENTRANCE HALL, has trompe l'oeil mouldings painted by Howard Kunkle for added architectural interest. Other walls are covered with a Venetian patterned paper from Albert Van Luit. Patterned vinyl floor is by Eden; commode is by Baker.

The DINING ROOM, opposite, was designed in the eighteenth century English manner, with a reproduction sideboard and table

by Baker and antique chairs in the Hepplewhite style. Mural wallpaper in oriental motif is by Van Luit, rug is by Tempo Asia.

On the following pages, the LIVING ROOM combines the comfort of contemporary pieces for seating with mood setting items of traditional influence. A long sofa by Tomlinson has upholstery by S. M. Hexter. Carpet is Karastan; drapery fabric is J.H. Thorp.









ONG ISLAND HOME OMBINES COMFORT TRADITION

PHOTOGRAPHED BY TUM YEE



LONG ISLAND HOME COMBINES COMFORT & TRADITION

This residence in the exclusive Kenilworth section of Kings Point, Long Island was originally built around the turn of the century. For years it was the family home of famed actor Otis Skinner and his family, including his famous daughter Cornelia Otis Skinner.

Through the years, the house experienced a succession of additions and alterations that resulted in a plan of room arrangements and sizes that was not practical for today's manner of living. After living in the house for some years, its present owners decided to undertake an overall renovation of the old house. Some of the smaller areas were joined together and other areas were "opened up" to create a more graceful and generous flow of space. Some parts of the house were reconstructed and a new Master Bedroom and Dressing wing was added.

Designer Ruben de Saavedra, A.I.D. refurbished the interiors with a comfortable mixture of antique and reproduction pieces. Most of the furnishing and accents are in the French style, with the exception of the new Master Bedroom wing, which was decorated in an oriental mood with a contemporary treatment. Throughout the house, colors used are airy and light, with furnishings and accessories selected to further the mood of comfortable traditional styling.

In the LIVING ROOM, below, light colors and bright accents prevail. A contemporary sofa is covered in bright blue silk by Scala mandre. Rug is by Stark Carpet Co.; antique mantel is from Edwin Jackson.

DINING & BAR AREA, right, adjoins the Living Room and overlooks the Terrace. Draperies and Roman shade at Bar are from Scala mandre. Shade raises to create serving bar for food or beverage.





PHOTOGRAPHED BY GEORGE SMALL



PHOTOGRAPHED BY GEORGE SMALL



INTERIOR DESIGN BY RUBEN DE SAAVEDRA, A.I.D.

The GUEST ROOM, above, is decorated with wallpaper and matching fabric from Brunschwig & Fils. Self border of wallpaper provides a finished trim at the windows and ceiling. Cafe curtains with matching shades complete the "one-pattern" look. Bamboo styled headboards are from the Head Bed Co. Bamboo chair is from Fine Arts Furniture; Rug is by Stark Carpet Co.

The MASTER BEDROOM, left, with its contemporary oriental flavor, provides a stark contrast with the rest of the house. The tall lacquered posts of the bed offer a dramatic accent against the backgrounds of soft yellows. Night chests either side of the bed have Coromandel lacquered panels. Bed is from Parzinger; blue and green pillow upholstery is from Patterson.

The DRESSING ROOM off the Master Bedroom has the same color scheme of soft yellows. Closet doors, medicine cabinets, and shutters at windows use mouldings to give a French flavor to the area. Louis XVth chair is from Frederick P. Victoria; Carpet is from Stark Carpet Co.



Wally Findlay...

On Art

The name Wally Findlay of the "Wally F" Galleries is perhaps one of the best known names in the art world in this country today. His galleries in New York, Chicago, and Palm Beach are known the world over as treasure troves of paintings by the most sought after artists. His galleries have been responsible for a number of the great private collections in existence in this country. For the one hundredth anniversary of the Findlay Galleries in 1970, Wally Findlay is commemorating the event by opening his first European branch, at No. 2 Avenue Matignon, in Paris.

The success of the Findlay Galleries dates back to the year 1870. It was that year that pioneer art dealer William Wadsworth Findlay opened his first art gallery in Kansas City, Missouri. It was a rough and ready frontier town, vigorous and colorful in many ways, but hardly fertile ground for the arts to flourish. A number of lean years followed before a genuine interest in art was established in the Midwest. It was during those years that Mr. Findlay's grandfather discovered the now well-known Frederick Remington, working as a rack boy in a Kansas City pool hall. Becoming interested in the young man's idle sketches of horses and western characters, Mr. Findlay gave him art materials, encouraged his work, and eventually was able to interest buyers and start Remington on his successful career.

Having grown up in the art business, it was only natural that Wally Findlay should follow in the footsteps of his father and grandfather. In 1932 he opened a Chicago branch of the successful Kansas City gallery and in 1938 opened his own Chicago gallery, which was an immediate success. It wasn't until 1961 that he opened his Palm Beach gallery; followed in 1964 by the one in New York. All enjoy the high reputation and same pattern of success as the original gallery in Chicago. Distributed among the three galleries is a collection of more than eight thousand paintings that include, aside from the work of contemporary artists, a very specialized group of the important French Impressionists, post-impressionists and modern masters — legendary names like Renoir, Monet, Degas, Sisley, Pissarro, Bonnard, Vlaminck, Matisse, and on and on. In addition to the paintings to be found in his galleries, Mr. Findlay has built a private collection of some seventy canvases of great name painters. Not for sale, this collection he loans to museums around the country.

Following are some questions ARCHITECTURAL DIGEST posed to Mr. Findlay. We think his answers, as one of the leading art dealers and authorities in this country, will be of interest to all.





A ROOM OF ANTIQUE PANELLING IN THE CHICAGO GALLERY IS SETTING FOR
PAINTINGS BY UTRILLO, HENRI-MARTIN AND GUILLAUMIN

Q. Do you feel there has been a revolution in art and in the tastes of the art-buying public; and what do you feel about the public's taste in general?

Mr. Findlay: "What has happened in art is more of an explosion than a revolution. This explosion, or you could call it a universal re-awakening, has been underway since the end of World War II, but its greatest effect has been felt, I believe, during the past ten years.

"There are many factors responsible for this new awareness. The first, and most important, is today's unprecedented affluence; secondly, the rise in higher education. That there are great sums of money available to acquire works of art has created an art-buying explosion that is world-wide. In short, we have emerged from a cultural vacuum created by the second world war into a society of money and masses of highly educated buyers. Our galleries are conscious of the art-buyer and his place in the cultural explosion. This is the reason we offer paintings at price levels starting from a very modest one to a top range of over half a million dollars.

"The tastes of the art-buying public reflect the very times we live in. Taste is constantly changing, maturing, and rebelling. American taste has gone way beyond what it was twenty years ago. For instance, it was not too long ago that young art-buyers were satisfied to own a good print. Today, our patrons want the original whether it be a painting, a sculpture or a drawing. They further enhance their surroundings with beautiful antiques or designer-styled contemporary furnishings, decorative objects and distinctive accessories. Taste is something special for them. Believing that acquiring paintings is "the thing to do" many young collectors consequently turn to the contemporaries. They seem to relate to the artist's subject, the color, the composition, and often to the personality of the painter himself.

"Color plays an important role in an art-buyer's taste. There has been a drastic change since the Hudson River School or the English Landscape Paintings of the 18th and 19th centuries in which technique and fine drawing were the essential qualities. What is important today is the composition, the motion, the spirit, the color, and of course, the technique and drawing. As an example, Impressionism



DAMASK-LINED DRAWING ROOM IN NEW YORK GALLERY HOLDS PAINTINGS BY RENOIR, MONET, SISLEY, DEGAS, AND PISSARRO

is based on the use of natural sunlight to create pure color. Detail on the other hand is de-emphasized. Color is part of our way of living. It is used vividly and successfully in home furnishings, appliances, automobiles and in our clothing. Look at the revolution in men's clothing, color television and magazines!"

Q. Should a person try to fit his art purchases into the decor of a room . . . in terms of style, period, color, etc.?

"This is the age of self expression. Doing your own thing is the standard. Because of the freedom in all the arts, people no longer have to be tied down to a rigid set of rules in decoration. This is especially



true where the art buyer is concerned. Important collections today have a wide range of paintings — all reflecting the personality of the buyer. An art buyer will often work with us, along with his architect or interior designer — even in the blueprint stage of a house or a room — to create an atmosphere of individual beauty.”

Q. How are prices set on works of art? Is the label painting an automatic equity?

“The prices of contemporary paintings generally are established by the artist and his dealer. The equity of a painting is built on the stature of an artist, his exhibitions, and the quality of his work.

The equity is further guaranteed by important collectors and museums who acquire his paintings. The theory of supply and demand, however, cannot be discounted. Prices of the French Impressionists and other masters are based primarily on the quality, the size, the period and the condition of the canvas. Important international auction sales also are used as a guide line.”

Q. How much guidance is involved in selling fine art? Should a prospective buyer “bone up” on various periods of art before venturing out to buy? Should he rely on his own instinct?

“To know art is to see art, therefore prospective buyers should make it a point to visit museum and gallery exhibitions as often as possible — absorb, inquire, compare.

“My grandfather would take me with him on visits to galleries and museums, many in Europe, just for this purpose. Months later he would quiz me on what we had viewed. My first impression was always determined by what the painting did for me. In later years, these initial impressions greatly helped me to select paintings of quality and lasting pleasure.

“Before viewing a specific exhibition, especially if one is unfamiliar with the artist or the period, the buyer would be in a better position to appreciate the works if he reviewed the subject beforehand. But, most important, an art buyer must have confidence in the gallery he is dealing with.

“Acquiring a painting is something very personal, and oftentimes instinct is the deciding factor. A painting should first be enjoyed visually, but in all cases it must relate to the viewer. It is for this reason that we inaugurated our five-year exchange plan, which is designed so that the art buyer can live with a painting for a period of time in his home before making a final decision. Through this plan we have periodically upgraded many collections. At the same time a well-cemented confidence is established with the art-buyer. The plan is set-up so that any painting can be exchanged for its original price within a five-year period against any other painting or paintings in our stock. If an art buyer does not rely on his instinct, then it is important to work with a reputable dealer whose guidance, judgement and experience are necessary in helping to select the appropriate painting.”

Q. Do you believe there should be a modern substitute for the patronage that used to exist in centuries past?

"All painters need a sense of security and freedom in order to work and to experiment. To have the time to paint without financial or emotional burdens is all-important. This is where the role of the art patron comes in. The modern day patron takes the form of our foundations — like those of Ford, Rockefeller and Guggenheim. Government grants to study abroad and college scholarships also are available. Art dealers and collectors, in their own quiet way, aid artists by direct donations or by collecting their works."

Q. Do you wish to comment about the role of the large corporate entity and its support of contemporary art?

"Two years ago David Rockefeller established what is known as the Business Committee for the Arts, Inc. This committee is the most striking breakthrough yet in bringing industry and the arts together. The Hon. C. Douglas Dillon is chairman of the committee. The purpose of the committee is to encourage industry to support our cultural development and to become aware of their responsibility to the arts. Through its efforts many major corporations are now creating their own art collections for the first time. Because our galleries have worked closely with banks, office buildings and other corporate organizations, we can appreciate the impact this committee will have on the entire cultural life of the country."

ARCADE ENTRANCE TO NEW YORK GALLERY



Q. Do you subsidize any artists? Do you search for the undiscovered artist before he becomes a national or international treasure?

"We are presently considering a foundation to subsidize young painters. It will be designed to help painters while they are either in college or who are, for some reason or other, without funds. Meanwhile we are continually searching for young artists, still undiscovered, who have talent and the promise of growing in stature. Many times we pay the living expenses of these young painters while they are working towards their first exhibition. We thereby give them an opportunity to paint without financial worries and subsequently bring their work before the public, hopefully with success."

Q. Do you have any views on the modern museum?

"The modern museum, like all museums, should be a living one. Their facilities to present important retrospective and one-man shows make them the liaison between the art world and the public. The modern museum does an excellent job in bringing before the public a cross section of art movements and new trends. This is the way it should be. Above all other cultural centers, modern museums are the laboratories of our time."

Q. Is there a need for more varied means of exploitation?

"There is always a need for exploitation. The communications media, Fine Arts Schools and government and museum sponsored projects help tremendously in promoting an understanding and appreciation of the arts."

COLLECTION OF DOUGHTY BIRDS IN CHICAGO GALLERY



Q. Has the method of promoting an artist's work changed in the 100 years that your family has dealt in works of art?

"Years past, our original galleries in Kansas City presented one exhibition a year. Today, we have twelve major exhibitions during the year at our galleries in New York alone. There is no better way to promote an artist's work than bringing it before the public in one-man shows. This is the age of mass communication — television, magazines, newspapers and books — all of which give artists and their works considerable coverage. Through modern printing reproduction methods, the full impact of a painter's work can be recreated and promoted."

Q. Do you anticipate any qualitative differences between the standards of the French and the American art buyer that will arise with the opening of your gallery on Avenue Matignon in Paris?

"We specialize in European paintings, therefore we do not anticipate any major differences. Of the thirty contemporary artists whom we represent, the majority are well-established, prize-winning painters in France, all of whom have achieved initial recognition in Europe. Their works have been acquired by international collectors and museums on both sides of the Atlantic."

IN THE PALM BEACH GALLERY, A LARGE BONNARD AND TWO MONETS



Q. Are you of the opinion that there should be more art galleries to offer painters greater exposure and the art buyer greater selection?

"High standards of quality is the dictum, to protect the art buyer. There have never been more art galleries than there are today (more than 400 in New York City alone), nor have there been as many artists painting. If the gallery is not qualified to maintain superior standards they do an injustice to the art business, the art buyer and to the artist himself. I might add that top galleries are at a premium. Few gallery dealers are large enough to have the means of distributing their paintings to other cities. From our standpoint, we can exhibit our paintings from one city to another — Palm Beach, Chicago, New York and now, Paris. I have always felt that an art dealer can only acquire as many paintings as he is able to sell."

Q. What do you feel will be the direction of art within the next generation?

"The art of sensationalism is creating less of an impact. The trend is towards an even greater appreciation of paintings with an everlasting quality. Though it is necessary to have vigorous experimentation, new ideas and new methods, the next generation is going to sift out the real from the phoney. Art buyers will seek and demand paintings that have solidity as opposed to fashionable, transitory works — the fads."

AN EXHIBITION ROOM IN THE NEW YORK GALLERY DISPLAYS PAINTINGS BY BUFFET, SIMBARI, VIUDES, AND CASSIGNEUL



INTRODUCTION TO ANTIQUES

Many people have expressed interest in knowing more about antiques and ARCHITECTURAL DIGEST is pleased to introduce a new series of articles that will be devoted to various aspects of this controversial subject. Articles will cover a number of subjects of interest to the collector and to the novice alike. Stories will feature illustrations of outstanding examples from all the major periods, with in-depth discussions of what makes a certain piece significant from the standpoint of the collector. There will be discussions by noted dealers, authorities, and some private collectors, with their personal views on what they feel gives particular importance to a period, a style, or an individual piece. Also covered will be the popular styles that are of the greatest importance to today's manner of decorating and what makes them sought-after items for inclusion in our twentieth century way of life. We feel that all of our readers will benefit by these studies and we are happy to invite comments and suggestions concerning the periods or types of antiques that you, personally, would be most interested in knowing more about.

Antiques are an enigma to many people. They are anathema to the modernist and

a mania with the inveterate collector. The subject of antiques carries with it a variety of emotional qualities. To the unknowing and the uncurious, the subject evokes puzzlement at why so much attention and importance should be placed on an "old piece of furniture." To the collector and the connoisseur an antique can evoke an emotion unlike any other tangible object. It can become like a living thing — with each piece having a distinct personality and character all its own. There are numerous stories of owners being separated from a prized possession through adversity or happenstance and encountering the same object years later — being able to recognize it as they would an old friend, because of the unique (though possibly infinitesimal) characteristics of the particular piece. There are other stories of identical mates to objects being discovered half a world apart by some discerning collector who, through a trained eye and a devoted appreciation of an object was able to reunite a matching pair that might have been separated for a century. To many people, however, antiques are a matter of fascination simply for their beauty, their artistry of craftsmanship, and their nobility of line and proportion.

It can be said that for having withstood the ravages of time and changing tastes, antiques have earned for themselves a place of honor and distinction in the passing panorama of man's natural and aesthetic endeavors.

The most often asked question on the subject is "What is an Antique?" The answer, by way of brevity and simplification is that an antique is anything made before 1830. Since we are all forced to pay heed, to one degree or another, to what the Federal Government decrees, it is of interest to note that the government says that an object must have been made prior to 1830 to be officially classified as antique. This date is used for the purpose of ascertaining whether an object being imported into the country is subject to duty — with objects determined to be made after that date being dutiable.

It is generally agreed that this date was set as a turning point in history, when the flourishing arts of handcraftsmanship of the great cabinetmakers and artisans gave way to the Machine Age. The period immediately following 1830 was coincidental with the onset of world-wide influence upon design by the reign of Queen Vic-

toria in England who reigned until 1901, during the formulative years of industrialization around the world. The style that was attributed to her reign is termed by many connoisseurs to be "The Age of Ugliness." It was a popular practice to identify styles with reigning monarchs such as the Tudor Period, the Georgian Period, and the various King Louis' in France. No monarch, however, influenced as many people around the world as the Victorian style did with its vast numbers of mass-produced items. There were indeed many beautiful pieces of furniture and art objects made under her influence, but for the most part the style was characterized by items wherein ornament superceded line and form, and where purpose and comfort were secondary to embellishment. Items that are collected from this period are valued for their rarity, their historical value, or their eccentricities rather than for their artistic purity. Some "antique fanciers" surround themselves with Victoriana and feel sincerely that they are collecting antiques, regardless of what the government says. I think the collecting of items from this period stems from the fact that it is the one period with which our generations today

INTRODUCTION TO ANTIQUES *(continued)*

can associate personally with their ancestors. The fact that we may have known great-aunt Bessie and are able to use her bedstead in a guest room gives us a tangible link with the past and family traditions. The dear old girl and her contemporaries may have been very much in vogue during the Victorian Era, but that's not to say that they had an excess of taste. So powerful was the vogue of Victoriana, that great houses were cleared of beautiful eighteenth and early nineteenth century pieces to make way for the "new style." Items that would be of great value today were discarded or placed in servants' houses. Stately homes were suddenly transformed into stagesettings for the rococo, the beflowered, and the generally ornate. Eventually the style dictated the architectural ornamentation of the houses themselves, with porches and brackets, turrets and trimmings of every imaginable form. The Victorian period is outstanding, historically, from the standpoint that it proves the far reaching effects that a single furniture style can have in the visual appearance of an entire environment.

Antiques are, to many of us, a link with the past and an expression of respect for

the history and traditions of our forebearers. This is especially true in this country, where our most ancient traditions are modern by comparison with those of European countries and the Orient. Many of the objects we treasure today were the sole and prized possessions of the early settlers who brought these objects across the country by wagon train as a means of recreating in unsettled areas a semblance of the civilization they had left behind. The romantic legends attached to many antiques mean far more to some collectors than a particular artisan's signature or papers verifying its exact age.

In furniture, the antiques that have remained the most popular in American homes through the years are the English and French examples of the eighteenth and early nineteenth centuries. There are times, however, when one of these styles or even a totally different style of antiques will enjoy a particular period of prominence. After World War I, French architecture enjoyed a period of popularity and with it, French antiques became the vogue. Later the Spanish influence in homes created a great demand for sixteenth and seventeenth century Spanish and Italian

pieces that were usually heavy, dark and foreboding items that served the mood of the public at that time. Later, English furniture came back into prominence. After World War II, there was a surge of interest in oriental antiques which lent themselves well to the more modern, contemporary style of homes that were emerging as a post-war way of life. A decade or so later, the national craving for more elegance and refinement saw a resurgence in popularity of the French and English styles once again. These styles are still enjoying the major popularity in the antique market, with Spanish and Italian pieces receiving a creditable amount of attention. A method of decorating with antiques that is becoming more fashionable each day is the mixing of many periods — or the eclectic approach to antique collecting, rather than specializing in one period or style. Another popular trend is the use of antiques as specialty accents in rooms with contemporary or even modern furnishings.

The continued growth of interest in antiques makes them progressively scarce and more expensive. With supply and demand being a law of nature, this has made antiques an increasingly good investment.

They are among the few things that we can buy for our homes with the knowledge that they will continue to grow in value rather than depreciate. Some collectors feel that they are sounder investments than stocks. It is often difficult for the layman to determine the value of an antique. Its rarity, its condition and authenticity all play an important part in establishing the accepted value of a piece. The buyer's greatest security, of course, lies in doing business with a reputable dealer. There are established values for most pieces and any doubts you may have can be clarified by independent, outside appraisals.

Our enjoyment of things around us is enhanced by knowledge and understanding. While the appreciation of objects of beauty is a natural instinct, the more we understand about their creation, their history, and their meaning, the greater the pleasure we derive out of living with them. This is especially true of antiques and it is our sincere hope that all our readers will benefit from and enjoy our explorations in future issues into this fascinating segment of our design environment.

BRADLEY LITTLE, EDITOR

The World of Lamps

The lighting of a room can spell success or failure for your interior design efforts. Many homes today have certain built-in lighting features such as recessed spotlights for special areas or permanent fixtures for illuminating a particular wall or a painting. For general illumination of a room, however, we still rely on the individual lamp fixture. The necessary importance of this fixture has made it an integral part of our overall design scheme. Some tend to take the importance of these fixtures too lightly and allow a hasty or expeditious purchase to defeat their goals of a complete and qualitative design statement.

This article is presented with the hope that it will be of assistance and encouragement to those who are seeking a solution to their lighting problems. Perhaps it will be an incentive for all of us to take an objective look at our present methods of lighting to make sure that we have the best possible answer for our individual

needs. Included are a few tips and suggestions on what to look for when choosing lamps and accompanying the article are sample illustrations of some of the lamp styles that are available on the market today. The examples shown are mainly of a traditional nature or variations thereof. The total spectrum of lamps, from the antique varieties to the modern oddities is limitless. These that have evolved from earlier traditional forms represent the most popular and the broadest segment of the lamp industry today.

Lamps are available for every style of room — whether the theme be classic elegance or rugged simplicity. Choosing the right style is important to the decorative outcome of the whole room. An otherwise well-designed room can be spoiled by the use of inappropriate lamps, and a dull room can be brought to life by lamps that offer individuality and show imagination in their choice.

COLONIAL OIL LAMP BY RUBY LIGHTING





BRASS DESK LAMP BY DINKELSPIEL



HURRICANE LAMP BY PALMER W. HARGRAVE



BRASS BUILLOTE BY P.E. GUERIN



PEWTER DESK LAMP BY PALMER W. HARGRAVE

The key to lamp selection is appropriateness — picking the right lamp for the right spot. Lamps are one of the final criteria by which an interior design is judged. In spite of the fact that they serve a utilitarian purpose, they are, after all, accessories and we must not forget that accessories tend to reflect more vividly than anything else in our homes a true sense of quality or the lack of it.

The selection of lamps is frequently a matter of great consternation to homeowners. There are so many varieties available that all too often confusion reigns and the buyer settles on "something that will serve for the time being," with every good intention of continuing the search until just the right one is found. Oftentimes the hastily selected article is never replaced and otherwise well-designed homes end with a mediocre if not objectionable collection of table lighting fixtures. This unfortunate situation can be avoided with the aid of a professional designer who can evaluate your needs, who is aware of what is available and can lead you to the selection that is right for you. This is true in purchasing most items for the home, but can be especially helpful in the critical area of lighting fixtures because of the vast selections there are to choose from.



BRASS COLUMN BY FREDERICK COOPER



As a starting point in evaluating your lighting needs, a little personal experimentation can sometimes present a whole new world of possibilities. Try changing your lamps around for a fresh decorative effect. Experiment with smaller lamps where you've had large ones and vice-versa. Try a lamp in a corner where there has previously been no light. This can alter the mood and feeling of your entire room. By changing from your present lighting arrangement that you are accustomed to, you can get a new perspective and be better able to evaluate the strong and weak points of your current setup and thereby enable you to determine your needs.

There are different schools of opinion on whether a lamp should be a dominant decorative object or whether it should be merely simple and appropriate and recede into its setting. This, of course, varies with the needs of each individual room. If a lamp is to be placed under a fine painting, for instance, the lamp that is selected should make a definite statement of quality, but not be so decorative as to compete with the painting. On the other hand, if a certain area is dull or uninteresting, the decorative nature of the lamp need be limited only by your imagination.

CLASSIC COLUMN BY LANGE & WILLIAMS



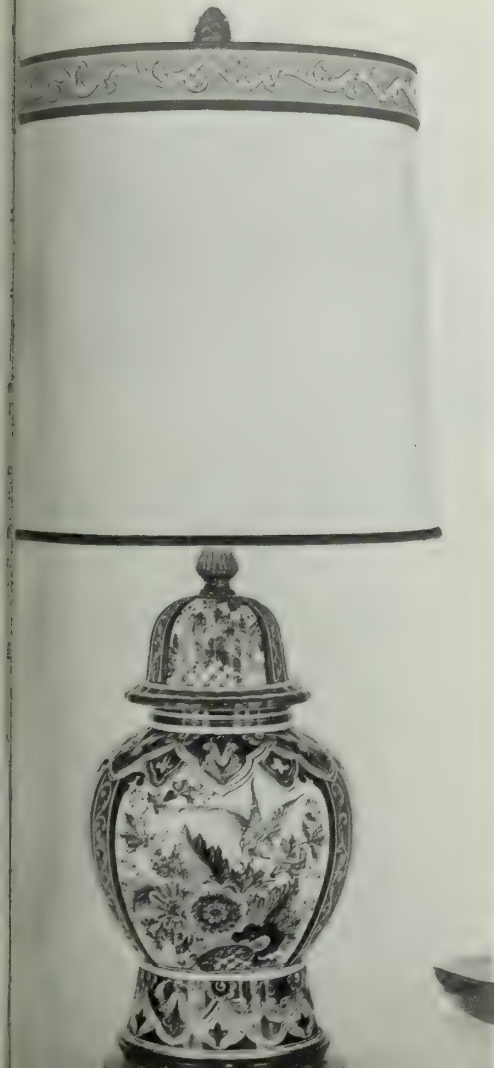


PORCELAIN DESIGNS BY DINKELSPIEL

CERAMIC VASE BY MARBRO LAMP CO.

CERAMIC ORIENTAL VASE BY MARBRO LAMP CO.

IMARI PORCELAIN BY FREDERICK COOPER





BY MARBRO LAMP CO.



PEWTER BY BETH WEISSMAN

ASH & BRASS URN BY STIFFEL



ITALIAN URN BY REMBRANDT



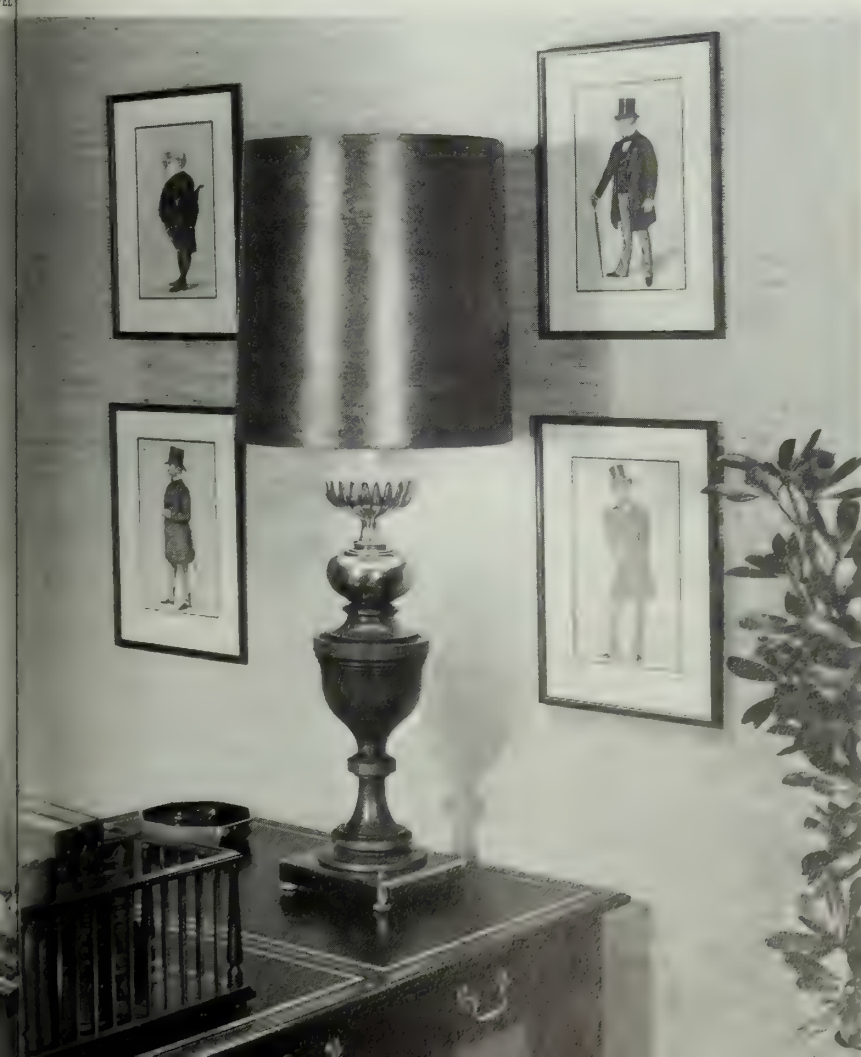


CLASSIC MARBLEIZED URN BY FREDERICK COOPER

Some people prefer lamps in pairs — especially for sofa end tables — for the look of total balance. Recently, however, with the growing popularity of the eclectic style and the casual mixing of objects of varying styles, many designers are veering away from the use of matched items and pairs of objects. This is frequently seen in their avoiding the use of matching lamps. For traditional rooms furnished with antiques, it has long been the practice to use unmatched lamps in symmetrical arrangements because of the rarity of pairs of objects of suitable antiquity.

A favorite lighting device with some people is to have lamps made out of objects that they admire for their intrinsic beauty or interest. A favorite figurine, a piece of porcelain or silver can add to the “personalized look” of their appointments. Even the staunchest collector agrees with the merits of converting a beautiful or rare object into a useful lamp — as long as it is mounted properly and the piece is not destroyed as a collector’s item. It’s rather like spotlighting the treasured item and allowing it to be enjoyed to its fullest — contributing just that much more to the beauty and personality of your home.

Lamps do not necessarily have to be used for general illumination. They can be employed as accent lighting, to create drama and shadows. Few things are more effective, dramatically speaking, than a lamp placed near a large house plant, casting a delicate tracery of shadows from the leaves on nearby walls and ceiling. Lamps can be used to light a painting, to cast a soft glow of light on a plain wall, or to light a tabletop holding interesting accessories or objets d’art. Every designer has his own favorite treatment of lamps. Some like to accent the source of light by the use of translucent shades; others prefer to accent the base of the lamp or the direction of the light by using opaque shades.





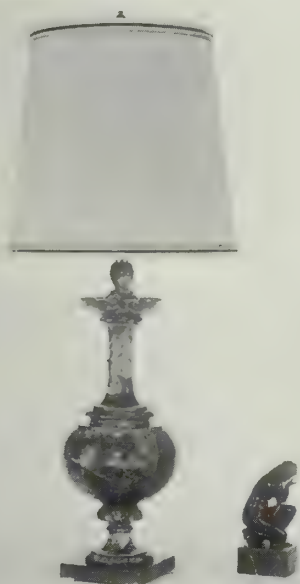
WOODEN URN BY FREDERICK COOPER

Some manufacturers and designers put forth a great deal of effort on the design and style of the shades they use on their lamps. It is important that the shade be of suitable quality for the lamp and the room; but the better designers avoid shades that are ornate or overly decorated. The shade should be as inconspicuous as possible. Its eye-level position in the room makes it sufficiently conspicuous, to begin with. If the lamp is well designed and appropriate, it needs no tricks or other special efforts to justify its existence. The important thing to keep in mind when choosing a shade is the effect it will have when lighted. For this reason, designers pay great attention to the quality and texture of the silk or parchment that they select for shades. If absolute plainness does not appeal to you, a simple braid or binding relating to an accent color in the room can provide an understated, personalized accent.



BRASS URN BY FREDERICK COOPER

A recent development for home use that is an effective aid in your lighting scheme is the rheostat, or dimmer switch. They allow complete flexibility in the effects that you can get — from the brightest illumination to the mere intimation of a candle's glimmer. They can be installed in any standard wall switch in a matter of minutes; or if you don't want all the lights on that switch dimmed, you can buy individual rheostats to connect to particular lamps. A number of manufacturers are building them into their lamps today. As a mood-setter for your rooms, nothing else is so simple yet so effective.



MARBLE URN BY MARBRO LAMP CO.

Size is another important consideration in lamp selection. The tendency, to the untrained eye, is to choose a lamp that is too large. The style may be right for a room, but if it is too large, it can "run away" with the balanced scale of the room. Leave the over-sized lamps (and there are plenty available) to the hotel lobbies and the club rooms. You will find the subtle qualities of the underscaled lamps much easier to live with through the years and far less confining to present and future decorative themes.



BRASS CANDLESTICK BY RUBY LIGHTING

ITALIAN CANDLESTICKS BY LANGE & WILLIAMS



PALM TREES BY LANGE & WILLIAMS



PROVINCIAL TOLE BY MARBRO LAMP CO.



NAUTICAL DESIGN BY DINKELSPIEL



PORCELAIN AND BRONZE BY RUTH VITOW



BAMBOO LAMP BY LANCE & WILLIAMS



LECTION LAMP BY ARTHUR COURT

Explore the World of Lamps and the decorative possibilities it can hold for your rooms. You may discover, as many have, that this is a neglected area in the planning of your interiors. Examine your present lighting scheme for placement, scale, and intensity. Evaluate your needs and take a fresh look at the wide selection of lamps that are available today for every imaginable mood and style. The possibilities are limitless and exciting.



DIRECTORY OF PRODUCTS AND SOURCES

Listed on this page are items pictured in this issue. Please direct all inquiries to: Products Editor, Architectural Digest, 680 Wilshire Place, Los Angeles 90005

• Pages 4-21: **INTERNATIONAL STYLING
IN LOS ANGELES HOME**

LIBRARY:

Crewel embroidered upholstery —
Scalamandre

Carpet — Stark Carpet Co.

Paneling is antique

DRAWING ROOM:

Sofas — Di Angelis

Rug — Custom made in Portugal

Cocktail tables — P. E. Guerin, Inc.

Fauteuil upholstery — Scalamandre

Crystal lamps — Nestle

LIVING ROOM:

Rug — Custom made in Portugal

Sofa — Di Angelis

Fauteuil upholstery — Scalamandre

Coffee table — Karl Springer

Ironwork of stairway — Herzog of Munich

Wallcovering — Belgian Linen

POWDER ROOM:

Wallcovering — Brunswick & Fils

All other appointments are antique

DINING ROOM:

Murals — artist Robert Davison

All other furnishings are antiques or
imported items

WINE CELLAR:

All furnishings and appointments are
antique

GUEST ROOM:

Wallcovering and upholstery —

Brunswick & Fils

Carpet — custom made in France

Chairs & Ottoman — Di Angelis

• Pages 22-33: **STYLE IN STEEL
TOWNHOUSES**

Sponsors — American Iron & Steel Institute

Houston Lighting & Power Co.

General Electric Co.

Builder — Sam Johnson Townhouse Co.

Developer — Dwight M. Nichols, Jr.

Plumbing — Tower Plumbing Co.

Roofing — Sharman Roofing Co.

Electrical — Fischer Electric Co.

Flooring — Terry Flooring Co.

Steel fabricator — Jim Doyle Co.

Patio furnishings — Wald Tube &
Products Co.

1st Living Room — all furnishings by

Knoll Associates

2nd Living Room — all furnishings by

Herman Miller

3rd Living Room — all furnishings by

Jens Risom

Artists represented — David Adickes

Charles Pebworth

Robert Weimerskirch

• Pages 34-41: **THE "COLLECTED LOOK"**

LIVING ROOM:

Rug — Tempo Asia

Fireplace Sofa — Jack Lambertus

Sofa table — Robert Minton

Bamboo & cane chair — Martin of London

Bergere — Yale R. Burge

Berger upholstery — Brunswick & Fils

Pillow fabrics — Brunswick & Fils

Sofa upholstery — Clarence House

Coffee table — Don Setty

Louis XVIth chair — Lewis Mittman

Italian chest — Norman Hansen Antiques

Mirror — Wes Lee

Portuguese plaques — Baldacchino Antiques

DINING ROOM:

Artist of walls — Lindsey Fields

Tile floor — Country Floors

Table — Pollock & Spiers

Chairs — Norman Hansen

Chandelier — Brian Barlow

Bird cage — John Nelson

Orange upholstery — Jay Clark

Blue velvet upholstery — Brunswick & Fils

STUDY-BILLIARD ROOM:

Tile floor — Architectural Imports

Shutters — Accent Products

Sofa — Jack Lambertus

Desk — John Good

Upholstery fabrics — Clarence House

Pool table — Golden West Billiards

Hanging light — Paul Ferrante

• Pages 42-49: **COLORADO RETREAT**

ENTRANCE:

Doors — Country Club Cabinet Shop,

Zimmerman Ornamental Iron

Hardware — P. E. Guerin, Inc.

Lantern — Marbro Lamp Co.

LIVING ROOM:

Rug — Ruggcrofters

Sofa — Hendredon

Coffee table — Hendredon

Adam mantel — Ye Olde Mantel Shoppe

Plaid fabric — James Pringle, Scotland

Sofa upholstery — Schoonbeck

Chandeliers — Marbro Lamp Co.

DINING ROOM:

Rug — Karastan

Sideboard — Old Colony

Upholstery — Kravet Fabrics

KITCHEN:

Table and chairs — Trouvailles

Acrylic floorcovering — Roxbury

Chandelier — Chapman Lamps

• Pages 50-55: **AMSTER YARD**

All furnishings and appointments are
antiques.

• Pages 56-61: **MIDNIGHT SUN
RESTAURANT**

"Tree" columns — Pilot Woodworking Co.

Marble fountain — Georgia Marble Co.

Brick flooring — Carmichael Tile Co.

Glass — Pittsburgh Plate Glass

Computer System — IBM

Carpet — Commercial Carpet Corp.

Chairs — Steelcase, Incorporated

Tables — Chicago Hardware Foundry Co.

China — Shenango

Glassware — Federal Glass

Silverware — George Jensen

Sculpture — Willi Gutmann

• Pages 62-67: **TRADITIONAL
SIMPLICITY**

PATIO:

Terrace furniture — Brown Jordan

ENTRANCE HALL:

Wallcovering — Van Luit

Vinyl floor — Eden

Commode — Baker Furniture

Painting — French & Co.

Trompe l'oeil — Howard Kunkle

DINING ROOM:

Mural wallpaper — Van Luit

Rug — Tempo-Asia

Dining table & Sideboard — Baker Furniture

Fabrics — Stroheim & Romann

LIVING ROOM:

Carpet — Karastan

Sofa — Tomlinson

Sofa upholstery — S. M. Hexter

Blue satin upholstery — Stroheim & Romann

Draperies — J.H. Thorp

Coffee table — Baker

Venetian commodes — Cannell & Chaffin

Imports

Painting — Dalzell Hatfield Galleries

• Pages 68-73: **LONG ISLAND HOME**

LIVING ROOM:

Rug — Stark Carpet Co.

Sofa — Fine Arts Furniture

Loveseat — Frederick P. Victoria

Regence chairs — Yale R. Burge

Coffee table — Paul M. Jones

Antique mantel — Edwin Jackson

Sofa fabric — Scalamandre

Loveseat fabric — Brunswick & Fils

DINING AREA:

Fabrics — Scalamandre

Stools and table — Chrystian Aubusson

Parquet floor — Coughlin

MASTER BEDROOM:

Bed — Parzinger

Carpet — Stark Carpet Co.

Pillow fabric — Patterson

DRESSING ROOM:

Hardware — Sherle Wagner

Chair — Frederick P. Victoria

Carpet — Stark Carpet Co.

GUEST BEDROOM:

Wallpaper & fabric — Brunswick & Fils

Headboards — Head Bed Co.

Carpet — Stark Carpet Co.

Bamboo chair — Fine Arts Furniture

• Pages 86-97: **THE WORLD OF LAMPS**

Lamps shown in this article include

examples from the following manufacturers

Stiffel Lamps

Samuel L. Dinkelspiel, Inc.

Lange & Williams

Frederick Cooper

Richards Mfg. Co.

Ruby Lighting Corporation

Arthur Court Designs, Inc.

P.E. Guerin, Inc.

Beth Weissman Co.

Ruth Vitow

Rembrandt Lamps

ADVERTISER'S INDEX

ALBERT VAN LUIT & Co. Back Cover

ALLAN KEITH FURNITURE 1

ARTIS LANE 1

BAKER FURNITURE, INC. 1

BETTY WILLIS INTERIORS, INC. 1

BRUNSWIG & FILS 1

CANNELL & CHAFFIN 1

CUSTOMWOOD MFG. CO. 1

DIMENSIONAL 1

DOOR STORE 1

EDWARD FIELDS, INC. 1

EUGENE GARLEA 1

FRANCIS MOORE ANTIQUES &
REPRODUCTIONS 1

GALERIE GREGG JUAREZ 1

GALLERIE, LTD. 1

JOHN WIDDICOMB FURNITURE 1

KARGES FURNITURE CO. 1

MAISON GERARD 1

MARBRU LAMPS 1

MARTIN-BRATTRUD 1

MARTIN OF LONDON 1

PRENTICE FURNITURE 1

RUGCROFTERS, INC. 1

SALLEE CARPETS 1

SARKISSIANS CARPETS 1

SEVEN ARTS BOOK SOCIETY 1

SHERLE WAGNER Cove

TAYLOR FURNITURE 1

TOMLINSON FURNITURE 1

V'SOSKE Cove

WARREN IMPORTS 1

John Widdicomb

Makers of fine furniture for more than a century



A rare example of Spanish influence at its best. The carving is High Renaissance, a classic style that embodied the vitality and richness of the art of 16th Century England, Italy and Spain.



John Widdicomb furniture is designed expressly for the decorative trade

John Widdicomb furniture can be bought only through interior designers and dealers in fine furniture.

NEW YORK, 205 East 58th St. • **PHILADELPHIA**, 2301 Chestnut St. • **BOSTON**, 90 Berkeley St. • **GRAND RAPIDS** Exhibitors Bldg.

Chicago • Cincinnati • Cleveland • Dallas • Denver • Houston • Indianapolis • Miami • Pittsburgh • St. Louis • Los Angeles • San Francisco

SQUISH



"Squish" is the look
and the name
and the feel
of our new
upholstering technique.

For those of you who know how divinely comfortable a Tomlinson sofa can be, we present still another level of bliss: *Squish*. It's an exclusive way we've developed of extending deep cushioning over the edges of the frame and seat to melt away hard edges. The result is magnified voluptuousness—with great style. The art of squish is only one of our many skills. For portfolios on Upholstered Furniture and Cabinet Furniture, write to Fletcher Lambert, Tomlinson Furniture, High Point, North Carolina 27261.

TOMLINSON



"CHINOISERIE"
Porcelain Ginger Jar

From the famous collection of outstanding MARBRO originals

MARBRO LAMP COMPANY

FACTORY & SHOWROOMS

1625 S. LOS ANGELES ST., CALIFORNIA 90015

PERMANENT SHOWROOMS

CHICAGO: Merchandise Mart • SAN FRANCISCO: Western Merchandise Mart • DALLAS: Trade Mart

LOS ANGELES: Home Furnishings Mart • ATLANTA: Merchandise Mart

SEASIDE: Southern Furniture Exposition Bldg. • PITTSBURGH: Marforth Showrooms • CINCINNATI & INDIANAPOLIS: Murray Showrooms
FOREIGN OFFICES: BOMBAY • COPENHAGEN • FLORENCE • HONG KONG • LISBON • LONDON • MADRID • PARIS • TOKYO • VIENNA



**Carpeting
for
business
and
residential
installation
and
translating
architectural
concepts
to interior
decor
are our
specialties.**

rugcrofters inc



979 Third Avenue, New York, N.Y. 10022



PURE WOOL PILE
The wool mark is your
assurance of quality tested and
made of pure wool pile.
Rugcrofters
carry the wool mark label

OFFICES IN PRINCIPAL CITIES

SEARCHING FOR BETTER DECORATING?

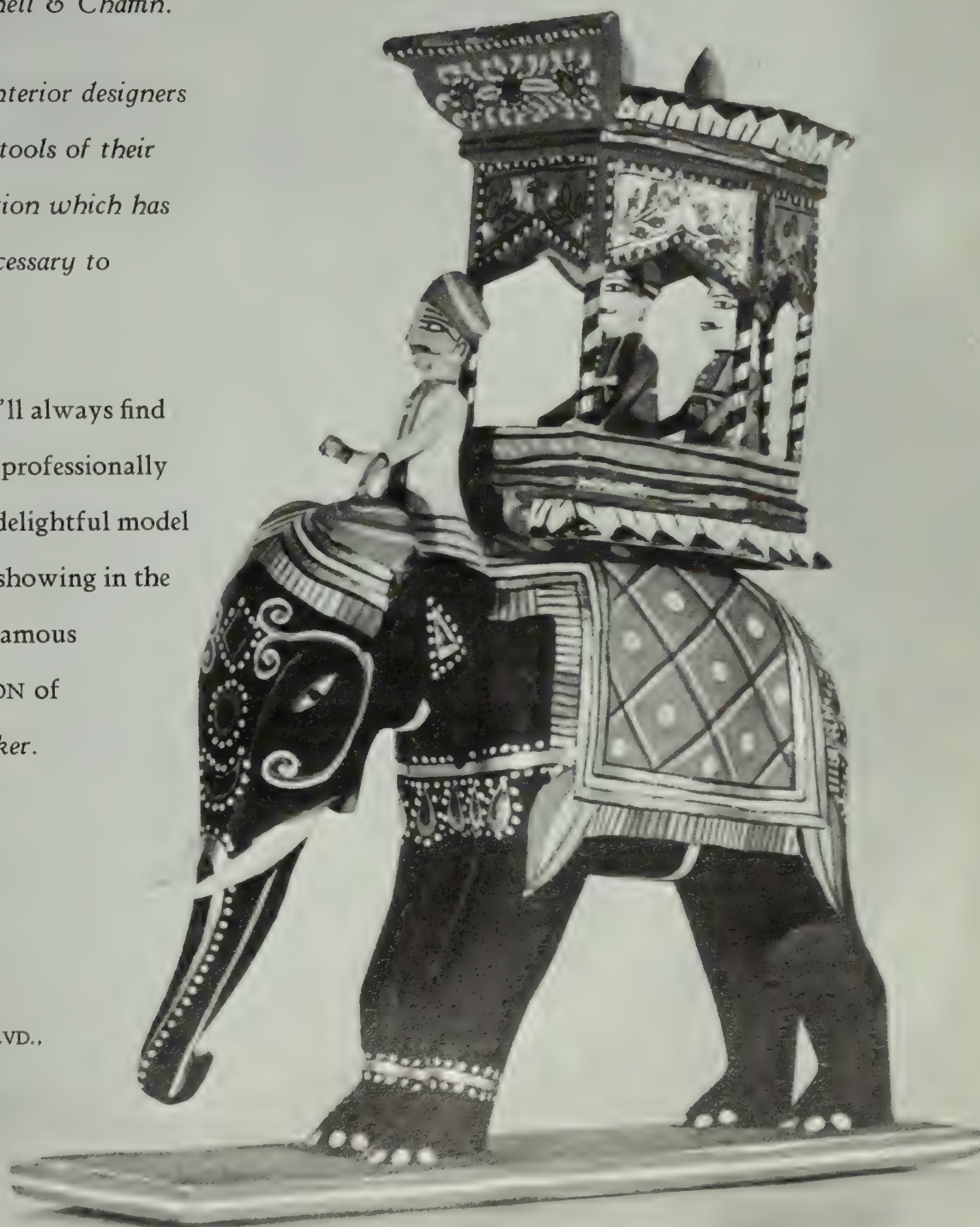
... slide down from your HOWDAH and listen!

If you would really like your home or apartment to sparkle with decorative individuality... abound in beauty and good taste... radiate inviting hospitality, yet be intimate enough for pleasant living... *then come to Cannell & Chaffin.*

You'll learn how talented interior designers are supplied with the finest tools of their trade by a reliable organization which has every facility and service necessary to create outstanding interiors.

In the Los Angeles store you'll always find inspiring decorating ideas in professionally designed room settings... a delightful model house and now, for its only showing in the west... the internationally famous WOBURN ABBEY COLLECTION of magnificent furniture by Baker.

Slide down from your howdah (or sportscar) and discover C&C. Stop in any of our stores... call for home interview, without obligation... or write for your copy of "Brass Tacks" to DEPT. AD, 3000 WILSHIRE BLVD., LOS ANGELES 90005



Cannell & Chaffin

SINCE 1917... THE FINEST FURNITURE AND INTERIOR DESIGN

LOS ANGELES PASADENA LA JOLLA FRESNO CORONA DEL MAR SANTA BARBARA

THE MARK OF THE WORLD'S BEST.



PURE WOOL PILE

The wool mark is your
assurance of quality tested carpets
made of pure wool pile.

NO LIMIT TO
CARPET
DESIGN AT

EDWARD FIELDS

WRITE ON YOUR PROFESSIONAL LETTERHEAD FOR
"LIBRARY OF EDWARD FIELDS WOOL CARPET DESIGNS"

LOS ANGELES 8950 BEVERLY BLVD.

NEW YORK 232 EAST 59TH STREET

BOSTON 420 BOYLSTON STREET

CHICAGO MERCHANDISE MART

HOUSTON 602 SUL ROSS

DALLAS 2611 CEDAR SPRINGS RD.

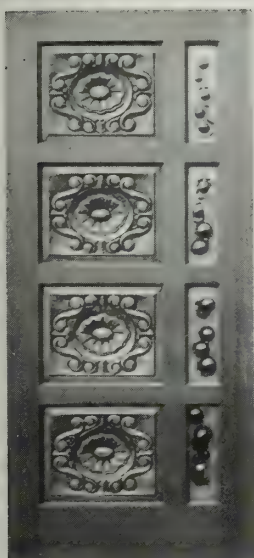
MIAMI 50 NORTHEAST 39TH STREET

SEATTLE 1661 EAST OLIVE WAY

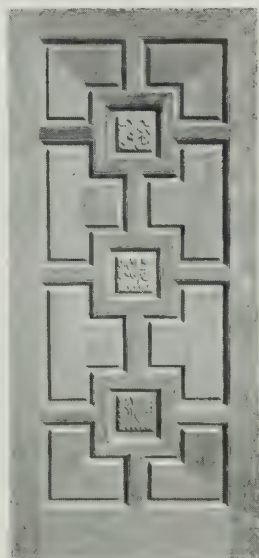
**THE FUTURE
CHAIRMAN
OF THE BOARD...**



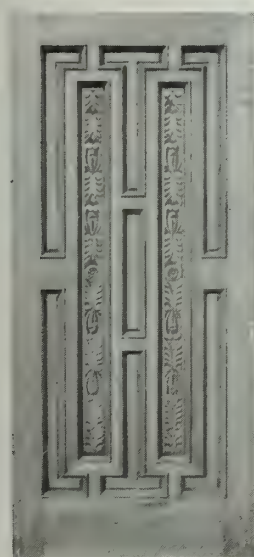
The New Dimension in Decorative Entries by ***DIMENSIONAL***



DON JUAN



PRESIDIO



ARAGON

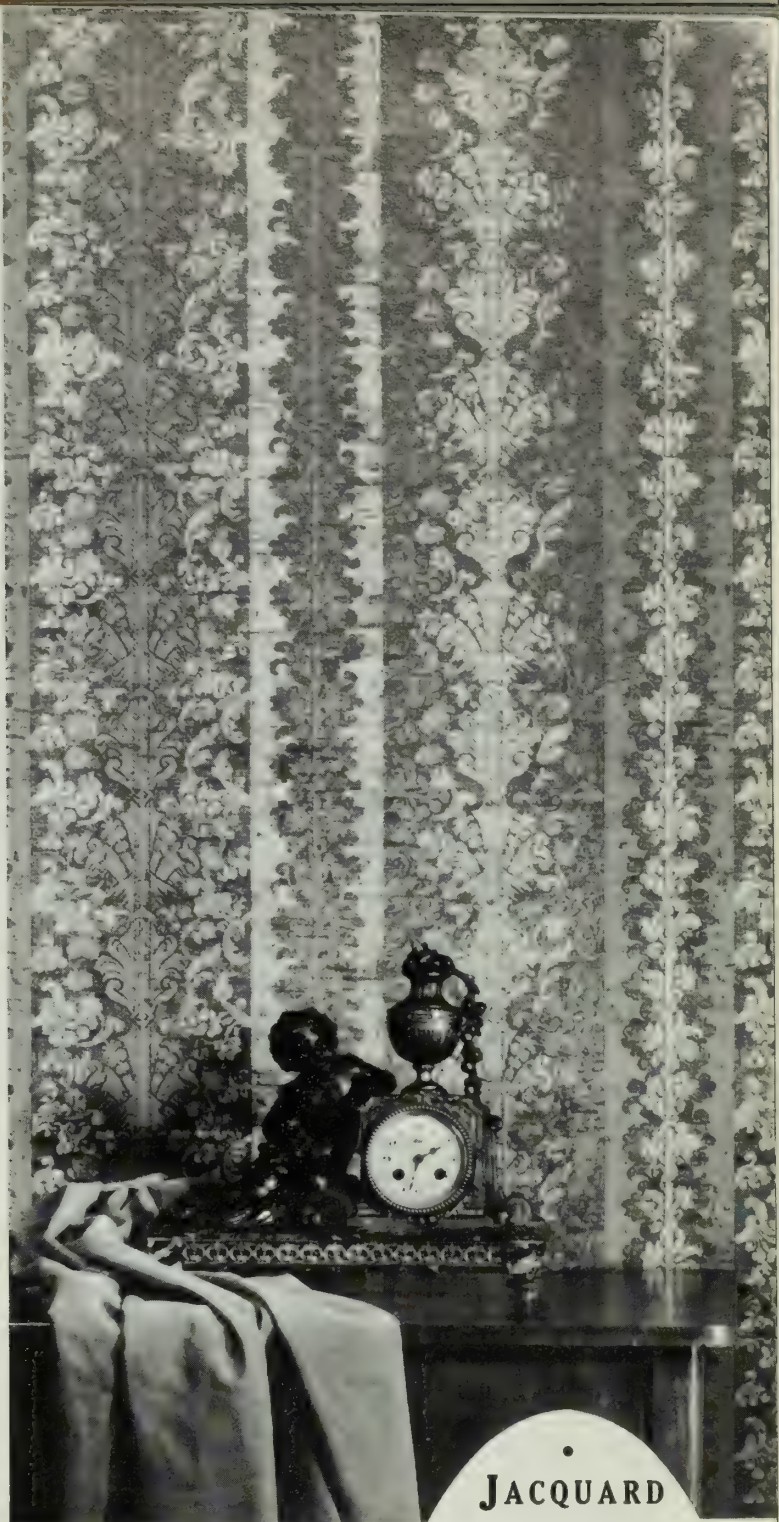


PORTOFINO

For further information, please send for literature
DIMENSIONAL, P.O. BOX 10998, SANTA ANA, CALIF. 92711

3412 W. 17th ST.
SANTA ANA, CALIF.
(714) 839-5320

1406 PACIFIC AVE.
VENICE, CALIF.
(213) 399-7044



JACQUARD

... a luxurious stripe
with classic individuality
... use it wherever you
wish to create decorative
elegance in a room, entry
or hall. It is a perfect
background for modern or
traditional furnishings.

See it in all its rich
colorways at your
INTERIOR DESIGNER or
WALLCOVERINGS DEALER

WALLCOVERINGS

FOR THE MOST
BEAUTIFUL ROOMS
IN YOUR HOME



For a spectacular
decorative focal-point
for your home...
see Van Luit's
DRACENA PALM
on the back cover.

For full color samples of JACQUARD ... send 50¢ ... or for samples
plus Decorators Idea Kit send \$1 to Albert Van Luit & Co.
1406 PACIFIC AVE. VENICE, CALIF. 90590

A classic of tomorrow... created today at

PRENTICE



655 NORTH LA PEER DRIVE

• LOS ANGELES

• 90069



DESIGNERS and MANUFACTURERS of a DISTINCTIVE COLLECTION of FURNITURE

allan keith

For Color Brochure, Send \$1 to P.O. Box 120, 1933 S. Broadway, Los Angeles 90007, Available Through Select Stores & Decorators.

Warren Imports

INTERIORS

Collectors of International Treasures
Creators of Enduring Interiors



Visit our unique center... wander among our personally selected treasures and see why we have been famous for decorating art and design since 1937. Write for brochure

1910 South Coast Highway • Laguna Beach 92651 • (714) 494-6505
Los Angeles (213) 663-8111



MARTIN
of LONDON INC.



8335 MELROSE AVENUE LOS ANGELES, CALIFORNIA 90069 (213) 653-1566

WILLIAM A. TAYLOR, INC. 100 DECORATIVE CENTER DALLAS, TEXAS 75207

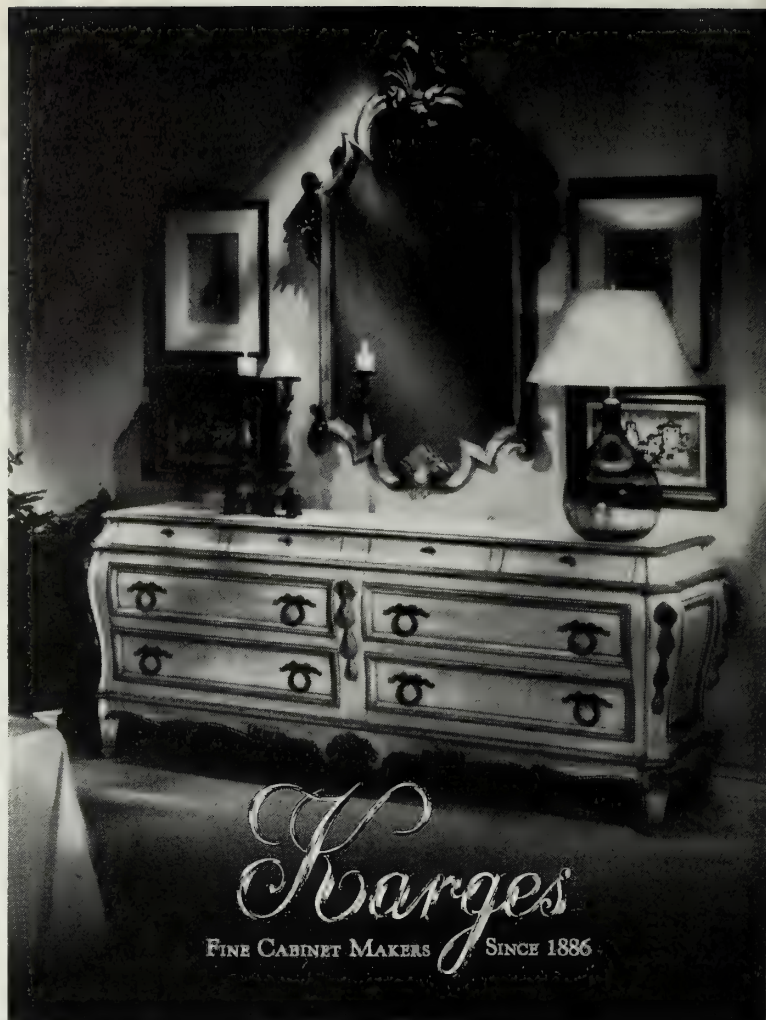
KEN KEENEY 478 JACKSON SQUARE SAN FRANCISCO, CALIFORNIA 94111 (415) 397-0016

Frances MOORE

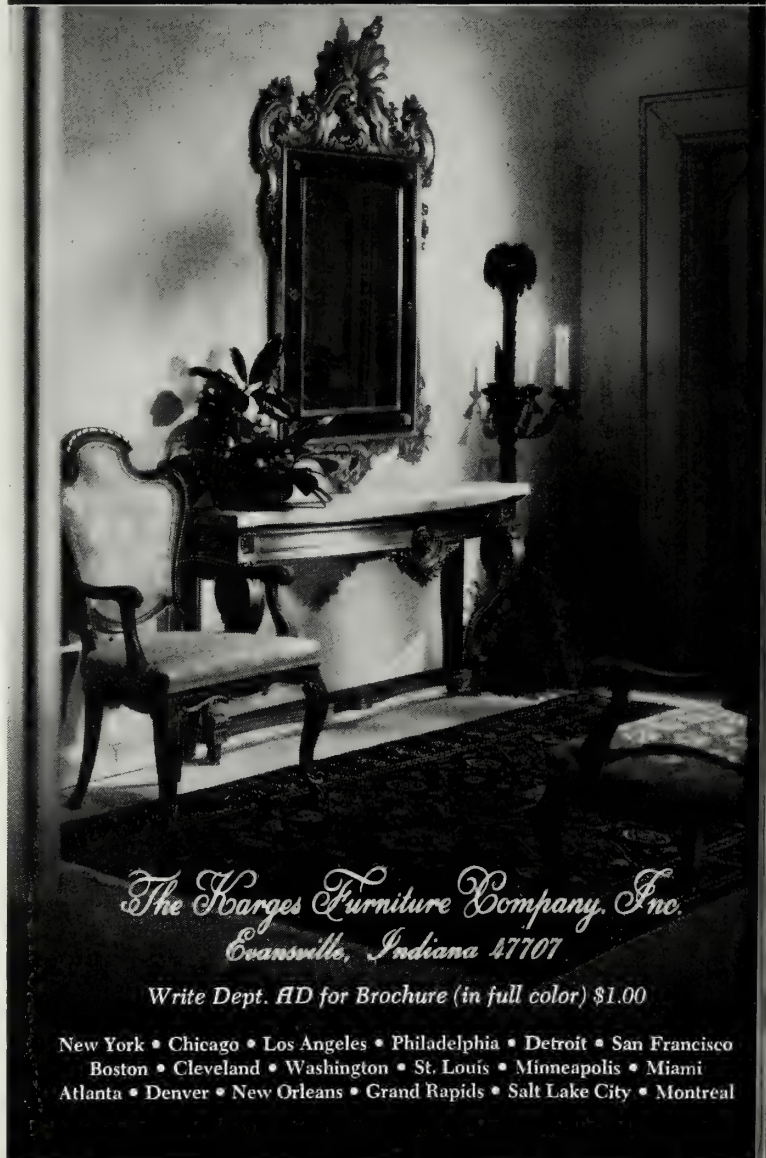


Antiques and Reproductions

8460 Melrose Avenue Los Angeles 90069
Phone (213) 653-5242



Karges
FINE CABINET MAKERS SINCE 1886



The Karges Furniture Company, Inc.
Evansville, Indiana 47707

Write Dept. AD for Brochure (in full color) \$1.00

New York • Chicago • Los Angeles • Philadelphia • Detroit • San Francisco
Boston • Cleveland • Washington • St. Louis • Minneapolis • Miami
Atlanta • Denver • New Orleans • Grand Rapids • Salt Lake City • Montreal

Designability

IS THE PLUS FACTOR

Designability is a rare combination of talents that includes an enviable knowledge and experience in fine furnishings and their direct sources.

Designability is the reason why interiors created by C&C for business have that extra margin of beauty and good taste which is easily discernible.

C&C COMMERCIAL INTERIORS offers every service from the initial space planning to the final installation...also all furnishings, always at competitive prices.

In spacious new quarters...C&C Commercial Interiors has more than 22,500 sq. ft. of space devoted exclusively to the creation of fine commercial interiors and the display of office furniture and accessories for better interiors for business.



Cannell & Chaffin
COMMERCIAL
INTERIORS



COMMERCIAL
INTERIORS

Cannell & Chaffin

For your free copy of "Designability," and to arrange a preliminary interview, if you wish...write or call Joseph K. Cannell at CANNELL & CHAFFIN COMMERCIAL INTERIORS 2843 WEST SEVENTH STREET / LOS ANGELES 90005 / (213) 380-7111



After Jack Timmer
by

Artis Lane

125/765-1825

INTERIORS



TAYLOR'S

FINE
FURNITURE
TRENDS

Est. 1940



Taylor's Decorators
will prepare a plan for your home,
consisting of room layouts
with color correlation and
detailed estimates.

IMPORTS

CUSTOM FURNITURE • CARPETING AND DRAPERIES

TAYLOR'S 6479 Van Nuys Blvd., Van Nuys ST 6-5970 TR 3-1081

open daily 9-6 monday and friday' til 9





JUST A FURNITURE STORE? HARDLY

It's a foreign bazaar...a world market place...treasure house of decorating schemes...a meeting place for the interested and the expert...an assembly hall of design opinions, forecasts and just plain guesses...a showcase of beauty in texture, line, color and craftsmanship...a museum of yesterday's finest and a doorway to tomorrow's freshest ideas in Home Furnishings.

*Galerie
Ltd*

In the Valley

FINE FURNITURE
INTERIOR DESIGN

* 19730 VENTURA BLVD. WOODLAND HILLS, 91364 * 340-2633 * from Los Angeles 893-61

Betty Willis
INTERIORS, INC.

For distinctive color, design and fine furnishings to best reflect "you", you are invited to visit our studio. Write or phone for an appointment with one of our decorators to discuss your space planning, interior design, and special furnishing problems.

Betty Willis & Gilbert Willis
members of
American Institute
of Interior Designers

Studio of Interior Design

1110 S. BALDWIN AVE. — ARCADIA, CAL. — (213) 446-8365



BASSORA... a paisley border print especially made for the library curtains in the Liberty Hall Restoration, Kenansville, N.C.

Brunschwig & Fils

Decorative Fabrics and Wallcoverings

LOS ANGELES

114 North Robertson Blvd.

SAN FRANCISCO

407 Jackson Square

The Seven Arts Book Society offers you these beautiful books on the arts—veritable treasures whose value grows through the years—at considerable savings.

If you appreciate and want to own the finest books on the arts you will find membership in THE SEVEN ARTS BOOK SOCIETY rewarding.

Each month the illustrated *Seven Arts News* will keep you informed about the most important new books published in a number of fields: Painting, Sculpture, Drawing, Design, Architecture, Music, Cultural History, Urban Design and

others—a wide range from which you can choose books in the particular area that most interests you. Each volume is lavishly illustrated, handsomely printed and bound, and comes to you at substantial savings.

You are invited to join THE SEVEN ARTS BOOK SOCIETY now with any one of the books or sets pictured here and listed below at the special introductory price noted.



Choose any book or set—retail up to \$75—at savings as much as 70%

ANY OF THESE—\$7.95

770. **THE MASKS OF GOD**, Joseph Campbell. Four vol. history of world mythology: Primitive, Oriental, Occidental, and Creative. 2300 pp., illustrated. **Retail \$33.40**
766. **BEYOND MODERN SCULPTURE**, Jack Burnham. Effects of science and technology on sculpture of this century. 416 pp. 7 3/4" x 9 1/4". 135 ills. **Retail \$15.00**
755. **WILLIAM BLAKE'S SONGS OF INNOCENCE and SONGS OF EXPERIENCE**. All 54 original plates reproduced in full color. **Retail \$20.00**
767. **THE WORLD OF MARC CHAGALL**, Roy McMullen. Photographs by Izis Bidermanas. 268 pp. 10" x 13". 69 reproductions, 35 in color. 92 documentary photos. 13 in color. 8-page foldout. **Retail \$25.00**
768. **NEW DIRECTIONS IN ARCHITECTURE**. First 4 volumes in new ongoing series. British, German, Italian and Japanese architecture. Over 500 pages. 6 1/2" x 9 1/2". More than 400 photographs and plans. Texts by practising architects. **Retail \$23.80**
769. **PLANNING AND CITIES**. First 4 volumes in new ongoing series. *Village Planning in the Primitive World; Urban Planning in Pre-Columbian America; Cities and Planning in the Ancient Near East; Medieval Cities*. Authoritative texts. Over 500 pages. 6 1/2" x 9 1/2". Profusely illustrated. **Retail \$23.80**

ANY OF THESE—\$9.95

771. **THE ROME OF BORROMINI**, Paolo Portoghesi. 464 pages. 9 3/4" x 11". 650 ills. **Retail \$25.00**
772. **AFRICAN ART**, Michel Leiris and Jacqueline Delange. Edited by Andre Malraux and Andre Parrot. 340 pages. 8 1/2" x 11". Over 440 plates, 91 in full color, 11 drawings in 2 colors. **Retail \$29.95**

773. **EGYPTIAN PAINTINGS OF THE MIDDLE KINGDOM: The Tomb of Djehuty-nekht**, Edward L.B. Terrace. 4000-year-old masterpiece of Egyptian art. 224 pages, 11 1/4" x 12 3/4". 91 ills., 51 in color. **Retail \$25.00**
774. **DRAWING: History and Technique**, Heriburt Hutter. **PRINTMAKING: History and Technique**, Kristian Sottriffer. 2 vols., each 10 3/4" x 9". 295 pages. 33 color plates, 43 line ills., 57 photogravure plates, 78 monochrome. **Combined Retail \$25.90**
741. **THE FLOWERING OF ART NOUVEAU**, Maurice Rheims. 450 pages, 8 1/2" x 12". 615 ills. **Retail \$22.50**

SPECIAL OFFERS

717. **THE WORLD OF MUSIC**. Over 1500 pages. 7 3/4" x 9 3/4". More than 5500 entries with over 2000 ills. **Four volume set, retail \$50, yours for only \$15.00.**
775. **PICASSO: THEATRE**, Douglas Cooper. 360 pp., 9 3/4" x 11 1/2". Over 500 ills., 54 in color. **Retail \$25, yours for only \$11.95.**
716. **VISION + VALUE**
I. **EDUCATION OF VISION: THE NATURE AND ART OF MOTION: STRUCTURE IN ART AND SCIENCE**. 3 vols. ed. by Gyorgy Kepes. Over 450 ills. **Retail \$37.50**
II. **THE MAN-MADE OBJECT: SIGN, IMAGE, SYMBOL; MODULE, PROPORTION, SYMMETRY, RHYTHM**. 3 vols. ed. by Gyorgy Kepes. Over 500 ills. **Retail \$37.50**
All 6 vols., retail \$75.00, yours for only \$19.95.
718. **GREAT AGES OF ARCHITECTURE**
I. **ROMAN, GOTHIC, BAROQUE AND ROCOCO, and MODERN ARCHITECTURE**. 4 vols. **Retail \$23.80**
II. **GREEK, MEDIEVAL, EARLY CHRISTIAN AND BYZANTINE, and RENAISSANCE ARCHITECTURE**. 4 vols. **Retail \$23.80**
All 8 vols., retail \$47.60, yours for only \$15.95.

The Seven Arts Book Society

One Park Ave., New York, N.Y. 10016

You may enroll me as a member of The Seven Arts Book Society and send me the book or set I have indicated, by number, in the box below. Regardless of regular retail price, I will be billed at the special introductory price plus a small charge for postage and handling. In all, I need only purchase four more books in the next year from the many that will be offered at prices substantially less than retail—then I may cancel my membership at any time. My membership will also entitle me to receive free books by responding to the offers explained in my monthly copy of the *Seven Arts News*.

Indicate, by number, your choice of book or set

Mr.
Mrs.
Miss

(Please print plainly)

Address

City

State

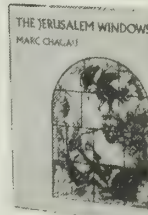
Zip

Yours FREE
if you enclose payment
with your coupon

MARC CHAGALL THE JERUSALEM WINDOWS

Retail \$7.95

☐ Payment enclosed. Send me Chagall's *Jerusalem Windows* free. (In N.Y.C. add 5% sales tax; in N.Y.S. add 2%.)



For Paintings You Can Live With



"Poppy Field" by Michele Casella

Featuring The Contemporary French School

Los Angeles

Madrid

Palm Beach

635 N. La Cienega

Galerie Juarez

Los Angeles



REPRODUCTION of a Toile de Jouy 1770 —
Chairseat 25" x 30", Chairback 17" x 15 1/2", Chairarms 4 1/2" x 7".
Finished size or supplied in any favoured size or shades.

EUGENE GARLEA
Tapestry & Interior Designer
Needlepoint Designs for Rugs, Panels, Screens, Etc.
Finishing, Mounting & Restoring
Period & Contemporary Paintings
49 WEST 32nd STREET, NEW YORK 10001
by appointment PE 6-3800 Ext 406
or write
BOX 824, CONWAY, ARKANSAS 72032

GRILLES • PANELS • DOORS

WRITE FOR NEW 32 PAGE COLOR PORTFOLIO

Customwood
3620 HIGH STREET NE ALBUQUERQUE NEW MEXICO 87107



SALLÉE makes excellent custom carpeting... as fine as you can find anywhere. And by custom we mean special, made-to-order to your exact specifications or those of your interior designer.

- **CUSTOM COLORS**
All skein-dyed to match standard.
- **CUSTOM TEXTURES**
Loop or cut-pile in solid or combinations of colored yarns.
- **CUSTOM QUALITIES**
Variable density and depth of wool pile to meet your budget requirements.
- **CUSTOM DESIGNS**
Carving and custom designs hand-crafted in all shapes and sizes to 15'6" by 100'.

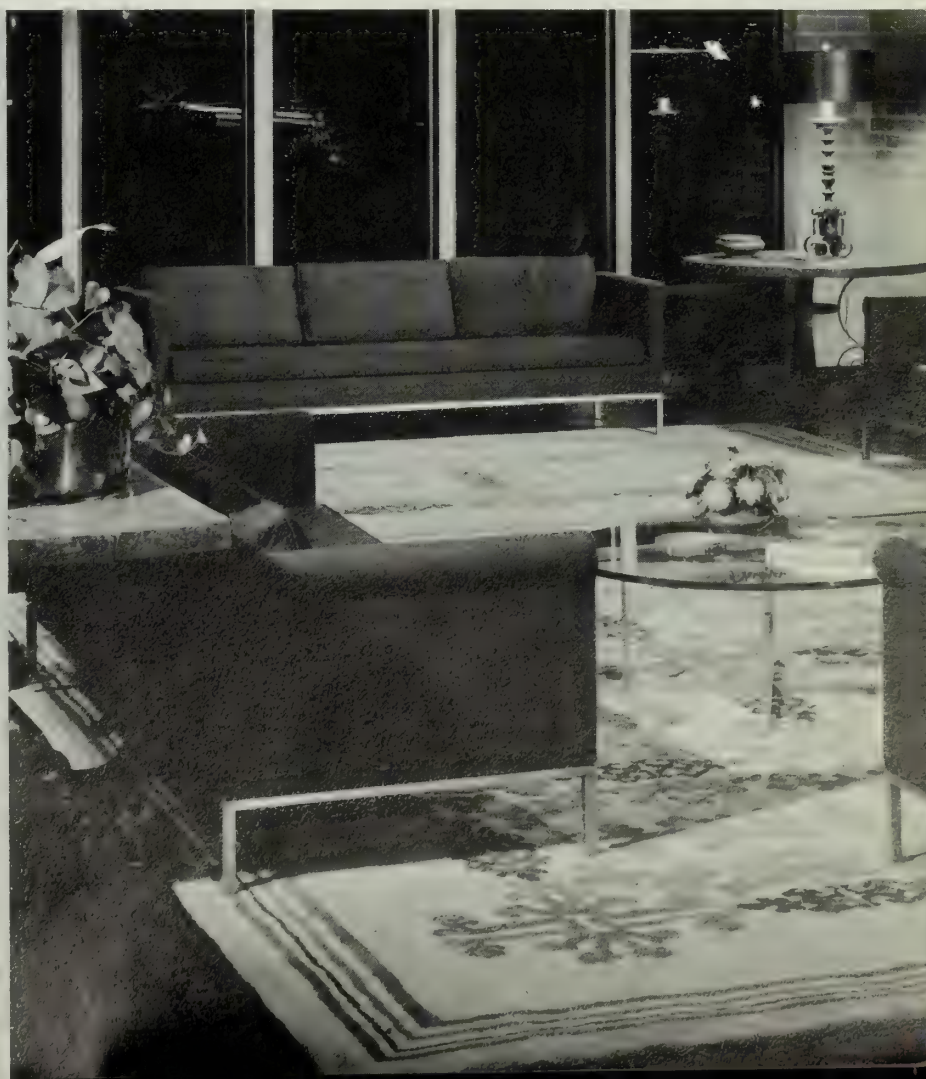
Illustrated: Beautiful SALLÉE carpet in luxurious San Francisco office... custom-crafted to the design of Dorree Kerr, A.I.D.

For your nearest source, write
SALLÉE CARPETS, 144 N. ROBERTSON BLVD.
LOS ANGELES 90048

THE MARK OF THE WORLD'S BEST



All SALLÉE carpeting bears this famous woolmark... your assurance it is made from the world's best





Martin Bratrud

TORRANCE, CALIFORNIA

*Maison
Gerard*
French Provincial Cuisine

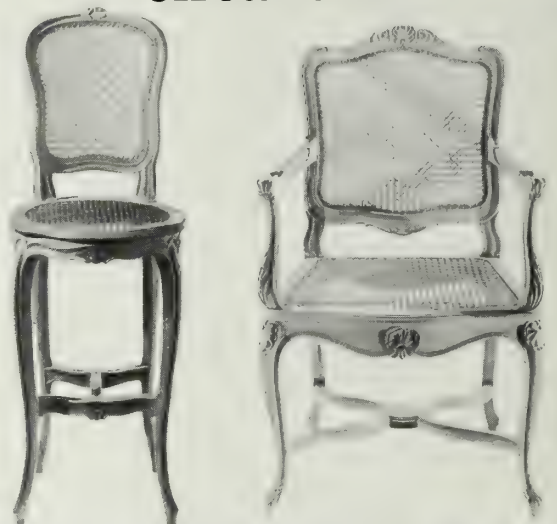
*"The flavor of the French Provinces
in the heart of Beverly Hills"*



224 South Beverly Drive • Beverly Hills • CRestview 3-5430

luncheon • dinner • banquets

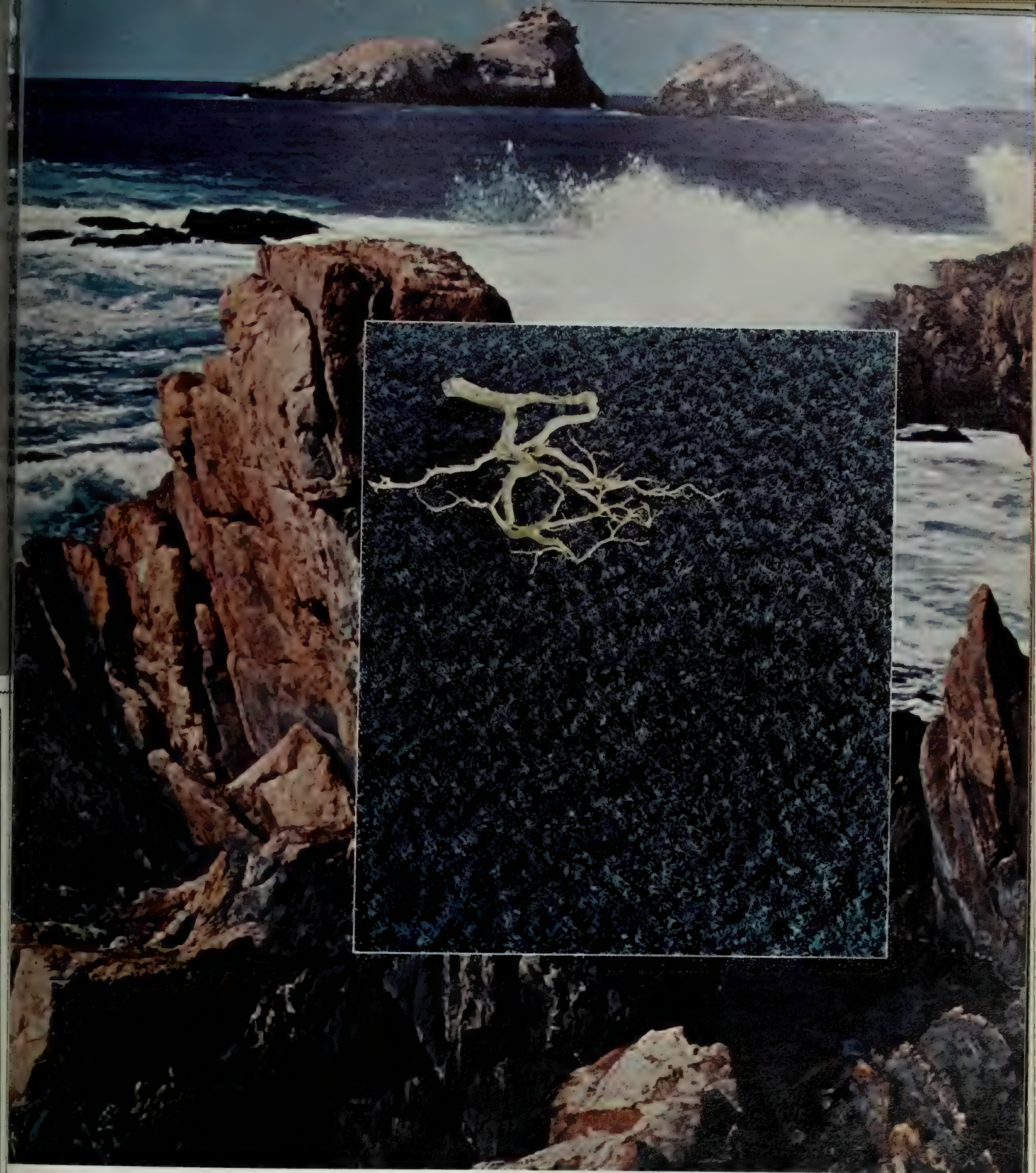
Chairs Traditional Reproductions Circa 1970



Hand-carving like this makes the difference.

From the great design periods, come these best sellers. Line-for-line reproductions crafted with the same careful attention to detail as the originals. Reasonably priced. For new brochure of complete line, write Tolkan Overseas Corporation, 1081 Wisconsin Ave., N.W., Washington, D.C. 20007.

Tolkan Overseas



Sarkissian's **CARPET** *Fashions*

21312 VENTURA BOULEVARD • WOODLAND HILLS, CALIFORNIA 91364

PHONE 883-3111



MAND CARPET MILLS
Royalweave

CARPETS • DRAPERIES • TILES • RESIDENTIAL • COMMERCIAL



Baker Furniture, Inc.
CABINET MAKERS

14 MILLING ROAD, HOLLAND, MICHIGAN 49423

DISPLAYS FOR THE USE OF INTERIOR DESIGNERS ARE MAINTAINED IN:
NEW YORK • CHICAGO • PHILADELPHIA • LOS ANGELES • DALLAS • SAN FRANCISCO • ST. LOUIS • ATLANTA • GRAND RAPIDS

ARCHITECTURAL DIGEST

THE QUALITY GUIDE TO HOME DECORATING IDEAS

FALL 1969 \$2.95



Warren Imports

INTERIORS

Collectors of International Treasures
Creators of Enduring Ideas for Your Living Environment

Visit our unique center. Wander among our personally selected treasures and see why we have been famous for decorating art and design since 1937. Write for brochure

1910 South Coast Highway • Laguna Beach 92651 • (714) 494-6505 • Los Angeles (213) 663-3113

ARCHITECTURAL DIGEST

FALL 1969 VOLUME TWENTY SIX NUMBER TWO

PUBLISHER: Cleon T. Knapp
EDITOR: Bradley Little
GENERAL MANAGER: Colleen A. Knapp
ADVERTISING DIRECTOR: L. Hite Lyall, Jr.
ASSISTANT MANAGER: Howard Meyer
PUBLIC RELATIONS DIRECTOR: Kaye McCallister
ASSISTANT TO THE EDITOR: Marie DeRaad
ASST. TO ADVERTISING DIRECTOR: Jaquelin Tomke
CIRCULATION DIRECTOR: Jean Southern
SUBSCRIPTION MANAGER: Doretha Le Flore
MERCHANDISE MANAGER: Florence Eglit

EXECUTIVE OFFICES
680 WILSHIRE PLACE LOS ANGELES 90005
(213) 386-8520

ADVERTISING SALES OFFICES

EASTERN
127 EAST 59TH STREET NEW YORK 10022
(212) 421-1950
MIDWESTERN
R. BRUCE MARSH, INC.
540 FRONTAGE RD. NORTHFIELD, ILL. 60093
(312) 446-9100
SOUTHEASTERN
JOE H. HOWELL COMPANY
1776 PEACHTREE BLDG. ATLANTA 30309
(404) 873-2136

FRONT COVER: AN AUTHENTIC RECREATION OF AN EARLY AMERICAN KITCHEN SEEN IN THE HOME OF MR. & MRS. WILLIAM T. UTLEY OF OMAHA, NEBRASKA. PHOTOGRAPHED BY DANFORTH-TIDMARSH

The ARCHITECTURAL DIGEST is published by the John C. Brasfield Publishing Corp.; Cleon T. Knapp, President; Colleen A. Knapp, Secretary-Treasurer. Executive and editorial offices at 680 Wilshire Place, Los Angeles 90005. The publication is issued quarterly: January, April, July and October. Second Class postage is paid at Los Angeles, California and additional mailing offices. SUBSCRIPTIONS: One year, \$10.50; Two years, \$19.00; Three years, \$27.50 in the United States and Possessions. All foreign countries add \$1.25 per year. Address subscription orders to: P.O. Box 60122, Terminal Annex, Los Angeles, CA 90054. Single issues available at better book stores and newsstands at \$2.95 per copy. For BACK ISSUES AND BINDERS, please use postage free card bound in magazine to place order. In CHANGE OF ADDRESS, please use your magazine label to indicate old address, and affix it with your new address to a standard Change of Address card. For all orders or changes of address, please allow six weeks for processing and delivery. Printed by Fawcett-Haynes Printing Corp.; Color by Roberts Engraving; Paper by S. D. WARREN Co. Regional advertising editions are identified by a letter preceding the page number. For example, W represents the western edition, M for the midwestern edition, E for the eastern edition. In all regional advertising edition, the editorial contents remain the same.

8 HOME FOR SEASIDE LIVING

The home of Mr. and Mrs. Roy Klotz, on Linda Isle, near Newport Beach, California reflects a new pattern in luxury resort living, with house and yacht providing a setting for year round entertaining. Architecture by *Edward Giddings, A.I.A.* Interior design by *Claire Robinson, A.I.A. of Warren Imports*

24 ANTIQUES - WINTERTHUR MUSEUM

The first in a series of articles on antiques is devoted to Henry Francis duPont's exciting museum near Wilmington, Delaware. The one hundred room house features a fabulous collection of rare American antiques in period settings.

40 IOWA HOME BLENDS CONTEMPORARY & TRADITIONAL

The residence of Mr. and Mrs. A. D. Anderson in Sioux City, Iowa, is the result of their studious research and planning. Interior design by *Marjorie A. Bedell, A.I.D. of Cannell & Chaffin*

52 "TIPPETT HALL"

The residence of Mrs. William Hall Tippet in Del Mar, California recreates the drama of a plantation in the deep South in a lush seaside setting on the Pacific Ocean. Mrs. Tippet herself designed and executed the interiors.

64 CECIL BEATON'S HOMES IN ENGLAND

A tour of the English homes of the noted artist and photographer. Views of his seventeenth century "Reddish House" in the Sussex countryside, filled with antiques and memorabilia, and of his London townhouse which displays an extensive collection of modern art.

74 HILLSIDE HOME IN AUSTRALIA

The Sydney, Australia home of Mr. and Mrs. Walter E. Rivkin is an adaptation of the contemporary styling with an oriental motif furnishings from Hong Kong. Architecture by *Anatole Kagan, A.R.A.I.A.*

78 "ESPLANADE"

A new concept of luxury shopping in an old world setting. The complex of early California styled structures feature a jewelry gallery, a fashion boutique, antiques, and an art gallery. Designed by *Sascha Brastoff*

86 THE WORLD OF KITCHENS

A look at what's happening in kitchen design today, with a brief discussion of the basics of kitchen design and planning, with numerous illustrations of examples from around the country.

102 DIRECTORY OF PRODUCTS & SOURCES

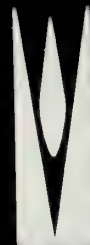
THE QUALITY PUBLICATION DEDICATED TO THE HOME AS A WORK OF ART



PURE WOOL PILE

The wool mark is your assurance of quality tested carpet made of pure wool pile.

There's something very special about a V'SOSKE pure wool rug



For example, HAWAII, by Roger Jensen, offered the opportunity for the use of many techniques in developing the idea of an abundance of floral forms and colors. It could only be a V'Soske. The wool mark label appears on every V'Soske rug and carpet.

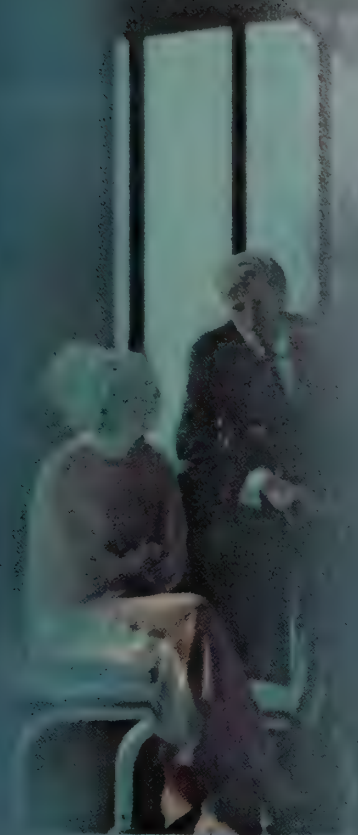
Our representatives in the West:

LOS ANGELES
Douglas V'Soske
9020 Beverly Blvd.

SAN FRANCISCO
John Ledford
1075 Battery St.

SEATTLE
Paul Siegel, Inc.
1707 Olive Way

PHOENIX
Linn Ledford
777 Camelback, East

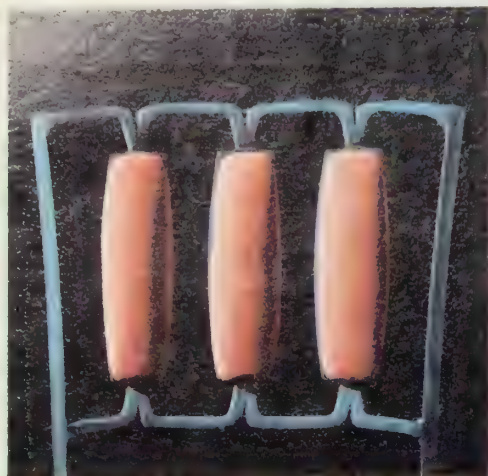


Cadillac presents the Spirit of the Seventies

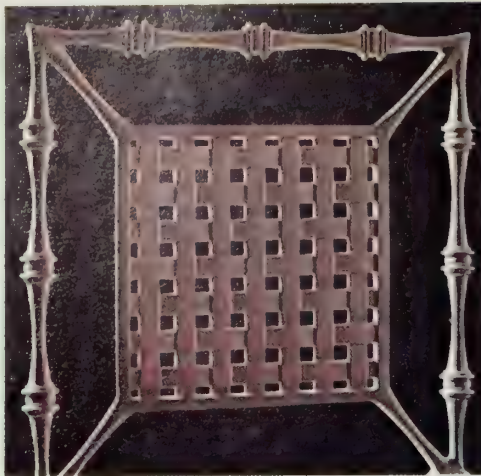


The
elegantly spirited
1970 Cadillac

Each of the eleven brilliant new 1970 Cadillac models is styled to reflect the quality of life in the spirited seventies. Their striking new beauty suggests the tempo of people on the move. Richly tailored appointments and refinements welcome you to a new era of Cadillac elegance. And the dramatic Eldorado, with its exclusive new 8.2 litre V-8 engine (more than 500 cubic inches), provides incomparable personal performance. See the 1970 Cadillac at your authorized dealer's.



FACETTE



MARCO POLO INDOOR/OUTDOOR



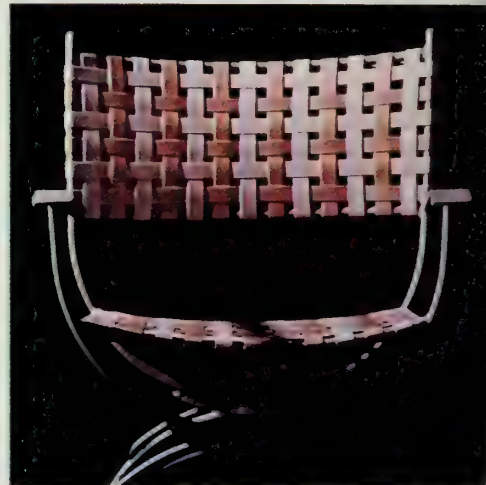
FLORIDIANA



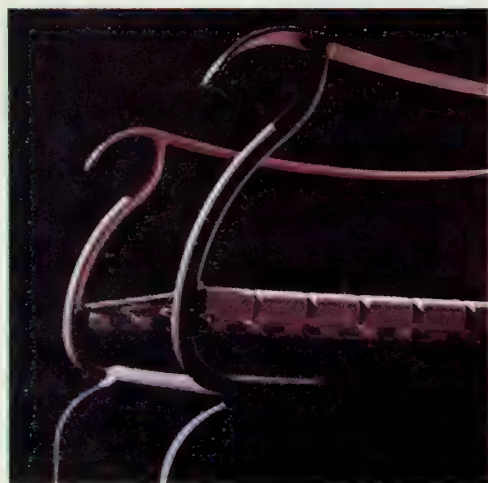
TIARA



CONQUEST



HISPANA



LAGUNA



CONTEMPRA



LA CLASSIQUE

SCROLL CALL

Solid aluminum furniture designed especially for today's mode of casual indoor-outdoor living . . .

Scroll's designs are all shown in our new catalog.

If you haven't one in your home, write for one now. SCROLL, INC., 800 Northwest 166th St., Miami, Fla. 33161
Subsidiary of Keller Industries, Inc., Miami, Florida

Factory Showrooms: Miami—4100 North Miami Avenue, New York—D & D Building, 979 Third Avenue, Chicago—Merchandise Mart Space 1229
Showrooms: Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Denver, Detroit, Grand Rapids, Indianapolis, Los Angeles, Nashville, Philadelphia, Pittsburgh, San Francisco, San Juan, Syracuse, Washington, D.C.



**SHERLE WAGNER
LEAVES NO STONE
UNTURNUED**

Malachite, lapis lazuli,
amethyst, tiger eye, onyx,
rock crystal, rose quartz.
All carefully chosen for
perfection of color and
flawless surface. Then
appropriately set in 24
karat gold plate for this
exclusive collection of
jeweled hardware and
bathroom fixtures. Not
surprising so many of
America's distinguished
homes are now wear-
ing jewelry. Make sure
your grandchildren
like your choice. They'll
be using it, you know.

SEND \$1.00 TO DEPT. A. FOR ILLUSTRATED CATALOG.

SHERLE WAGNER

125 EAST 57TH STREET, NEW YORK, N. Y. 10022. PLAZA 8-3300.



"BOUQUET OF MIMOSA"

This floral painting is by Michele Cascella, the distinguished eighty year old Italian Post-Impressionist featured at the Galerie Gregg Juarez in Los Angeles and Palm Beach.



How many times do we hear the remark: "I don't know anything about design and art, but I do know what I like"? This cliché underscores the essentiality of participation, the need for us to understand and experience a work of design or art. This remark presents an unfortunately popular factor in the critical evaluation of what makes art and design significant for it assumes that the individual's likes and tastes are the *only* platform for artistic judgment, and that amusement or entertainment is art and design's major function. This is not a befitting definition, and seemingly a more virtuous translation should include the recognition of beauty as appreciated through the senses, or that artistic form which pleases the emotions of the observer. Ultimately, any artistic expression, such as found in the interior design of a room or the architecture of a dwelling, should be in a comprehensible form and portraying a truth to both creator and participant. Art and design are a human, personal experience which become significant as they enrich our lives through our involvement and understanding.

Engrossing is this highly debatable subject, I find the foregoing somewhat aesthetic and philosophical... and I doubt, throughout the history of man, that there is conclusive agreement in the definition of art and design. The point I wish to stress among our readership is the necessity of understanding and participation in these fields lest we remain spectators only in a potentially gratifying experience. This subject was inspired by the receipt of two letters from our readers; number one praised the Architectural Digest because it furnished the media for inspiration toward a creativity in the design and furnishing of

the home. Letter two was openly critical because the homes pictured in the magazine were considered too expensive, showed the "wrong" color scheme and style, etc.

These opposing views are understandable, and, frankly, most welcome. Both letters revealed enthusiasm for our publishing efforts, and portrayed either an appreciation for the interior designer or exhibited confusion as to the design significance and potentiality of application.

The connoisseur of design and art will enjoy and appreciate the professionalism of the decorated homes we publish, along with the quality and taste of the fashions used in the furnishings. This individual will always find inspiration amongst our pages. On the other hand, our friend who disagreed with some of the editorial content can look forward to learning and appreciating. By acquainting himself with the styles and fashions we picture, reading the comments and descriptions, and responding to our oft repeated suggestions of conversing with the professionals, he will graduate to an understanding of the subtleties and pleasures of a whole new world.

The satisfaction achieved from experiencing and living with beauty can only result from an understanding of art and design. From this understanding arises the sense of enrichment and a greater breadth and depth in life, which the participant comes to realize as art's and design's lasting and vital contribution. If the Architectural Digest had a credo, these ideas would be its foundation.

CLEON T. KNAPP, PUBLISHER



HOME FOR SEASIDE LIVING

INTERIOR DESIGN BY CLAIRE ROBINSON, A.I.D. OF WARREN IMPORTS

ARCHITECTURE BY EDWARD GIDDINGS, A.I.A.

The southern California coastal community of Newport Beach, with its marinas and scenic waterways, is renowned as a haven for boating enthusiasts. The latest addition to the community is Linda Isle, a recent development of the Irvine Company. Created specifically for "ship to shore" living, each of the hundred and eight plots of land on the crescent shaped island has its own water frontage. Boating is a way of life here, and it is not uncommon for each home to have more boats at its water façade than cars at its front door.

The newly completed home of Mr. & Mrs. Roy Klotz on Linda Isle is a dramatic example of this new kind of luxury resort living. Their contemporary home of brick, glass, and dark stained wood rises from the water's edge, where their new sixty-three foot cruiser is moored only feet away from their living room. The boat is used as an adjunct to the house, both as an entertaining area and as extra guest accommodations when needed.

Though the architecture of the house is contemporary, a forceful use of natural materials gives the house a traditional sense of warmth. Many of the materials were imported from Mexico, which imparts a Spanish flavor to the otherwise contemporary structure. Levels and forms of the interior spaces interact to direct one's attention to the views over the water. Areas are generous but regulated, and the flow of the areas permits a number of people to gather in the house without any one area being totally secluded from another.

Furnishings of the house were carefully selected to be compatible with the mood of the architecture. Spanish styled pieces, both antique and new, were imported or specially made for the house by designer Claire Robinson, A.I.D. of Warren Imports of Laguna Beach. Many of the rugs and fabrics were made in Mexico to designs by Pat Giddings,

CONTINUED ON PAGE 10

Opposite, a view of the main FACADE of the house, as seen from the water. Below, the PATIO near the street entrance is viewed from a balcony on the second floor.



HOME FOR SEASIDE LIVING

PHOTOGRAPHED BY GEORGE SZANIK



wife of the architect. In her choice of furnishings, designer Claire Robinson subordinated her designs to the architecture and the views. To brighten darker areas of the house and to heighten the mood of resort festivity, Mrs. Robinson used strong Mexican inspired colors in pillows and fabrics as accents against the subtle backgrounds of natural woods, brick walls, and handmade clay tile floors.

The home is further distinguished by a rare degree of craftsmanship and perfection in construction detailing by master builder Duncan Stewart. He assembled a crew of "old world" craftsmen that were allowed to ply their trades without the usual hindrances or pressures found in the construction in-

dustry today. Each workman took a special sense of pride in his work and it is reflected in the quality found throughout the house. Mr. Stewart exercised special care in the selection of the woods that went into the house. A linear mile of beams, originally intended as the keels of boats, were handpicked for their special quality and dryness. Luxurious lavatory

CONTINUED ON PAGE 19

The AFT DECK of the cruiser, above, becomes an outdoor living area, with brightly colored Mexican pillows. Minor alterations turn it into a hardworking area for serious deep-sea fishing.

Opposite is the sixty-three foot flush deck CRUISER by Stevens, equipped with automatic direction finder, ship to shore radar and all of the latest electronic devices available for pleasure craft.





PHOTOGRAPHED BY GEORGE SZANIK

HOME FOR SEASIDE LIVING

PHOTOGRAPHED BY JULIUS SHULMAN



A view of the main LIVING AREA, seen from the Bar shows the flow of space, with changing floor levels and a second story balcony. Two built-in sofas have upholstery and pillows in heavy textured Mexican fabrics.

Another view of the LIVING AREA reveals the proximity of the house to the water's edge. The designer made a coffee table from a seventeenth century Spanish door. Lounge chair is by Pacific Furniture Co.; painting is by Constance Counter.

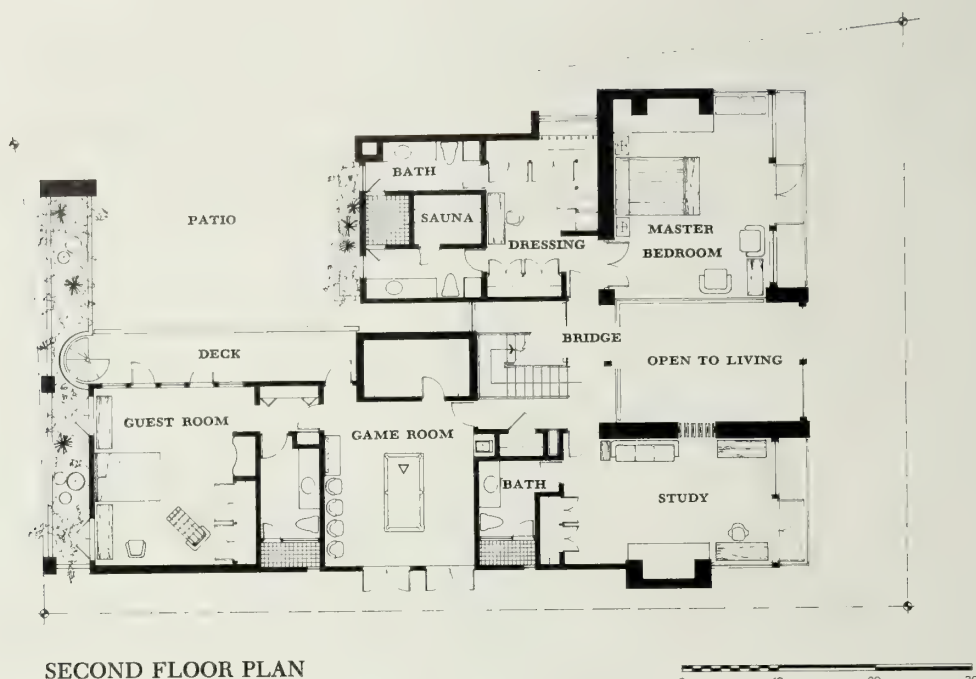


A view of the two story portion of the Living Room

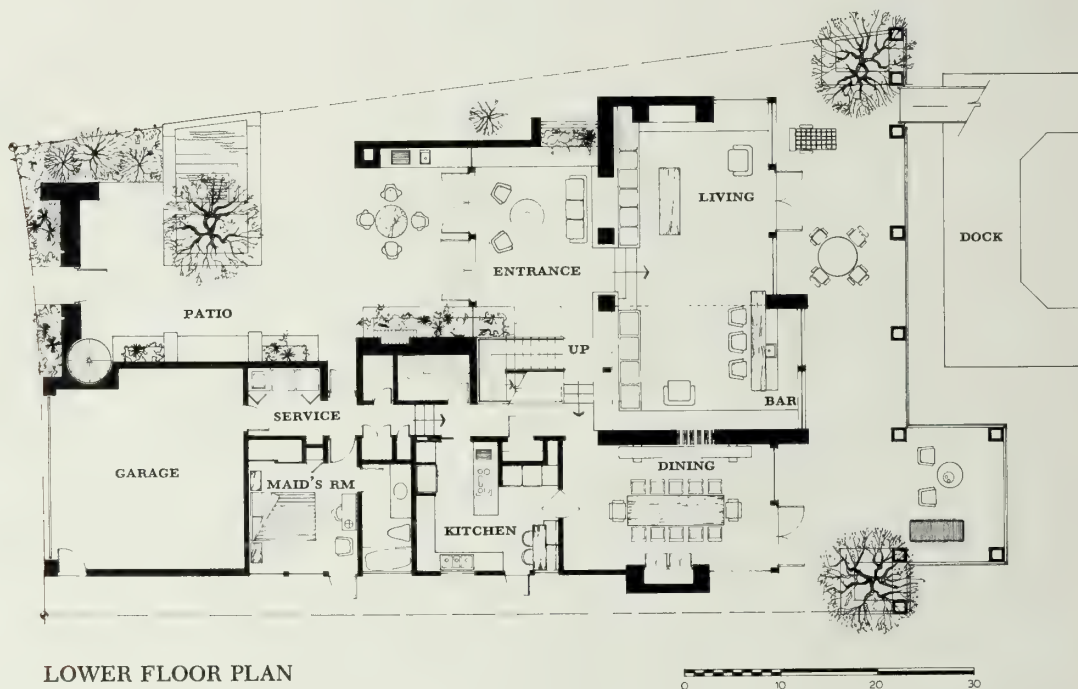


View toward the water from the second floor.

HOME FOR SEASIDE LIVING



SECOND FLOOR PLAN



LOWER FLOOR PLAN

FLOOR PLANS of the 5100 square foot house show the way the main living areas and all the major rooms are oriented to views of the water. Patios, balconies, and decks are accessible from most of the rooms, for full enjoyment of the semi-tropical climate. The two story central portion of the house creates a sense of spaciousness and light for the whole interior. Though Living, Master, Guest, and Service Areas are separated, the openness of the plan creates a sense of visual flow from one area to another.

The house is entered through the PATIO, opposite. A night time view shows the area set for festive and casual outdoor dining. The lush patio is outfitted with its own bar and cooking area which allow it to serve as a separate entertaining and living area, intimate and peaceful, away from the sail-billowing breeze on the water side of the house. A sofa built in a brick wall laden with gaily colored Mexican pillows. Candles and Mexican processional lanterns provide soft illumination.

PHOTOGRAPHED BY GEORGE SZAN



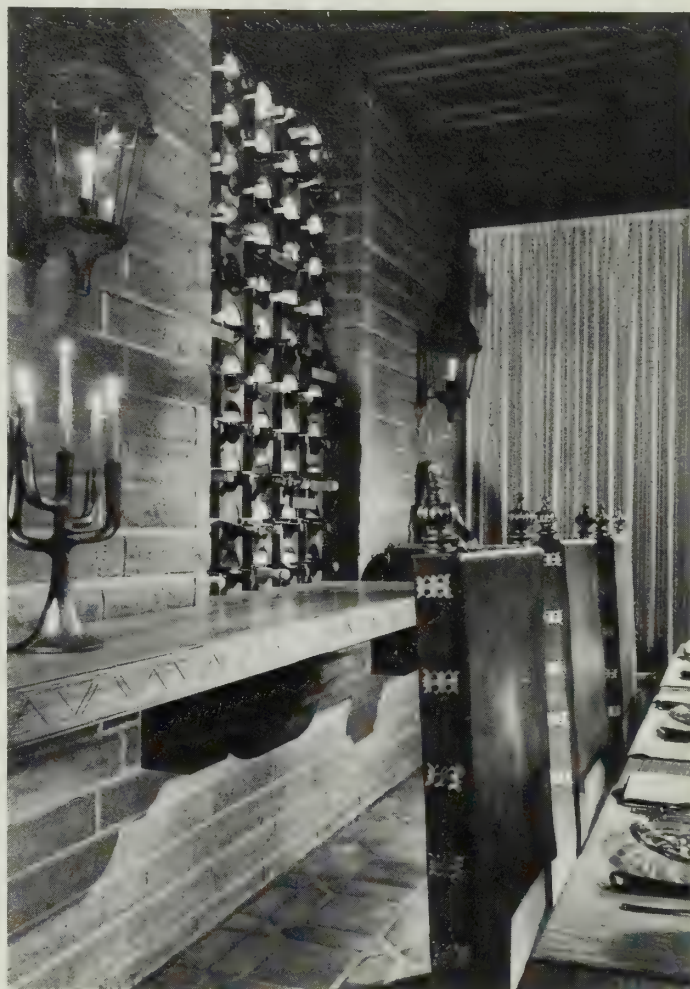


bowls and counters were carved of single slabs of Mexican rosewood. Stringers for the stairway were made from massive solid mahogany beams measuring twenty inches wide and four inches thick. Other features of the house include double plate glass everywhere, tinted to further reduce heat and glare, resulting in more efficient airconditioning that maintains a constant temperature throughout the house year-round. The air is also electrostatically cleaned. All exposed hardware is bronze, all other metals used in construction are corrosion resistant. The circulating hot water system is also employed to take the chill off bathroom floors. The house is fitted with a permanent water softening system that extends outdoors and even to the boat dock. This allows the boat, as well as exterior glass areas of the house, to receive regular baths without leaving water streaks. Such refinements are rarely seen in architectural plans, but they are things that a competent and conscientious builder can provide, if given the opportunity and the encouragement. They are the unseen qualities that add to the enjoyment and the aesthetic experience of living in a home.

The DINING ROOM is furnished with reproductions of traditional Spanish pieces made in Mexico by Artes de Mexico. A built in cupboard has seventeenth century Mexican doors. The ruggedly authentic iron chandelier is from Paul Ferrante. Also seen in the Dining Room is a portion of the two story wine rack found in the Living Room, offering a subtle see-through effect between the two areas.

Two views of the KITCHEN, adjoining the Dining Room, reveal simple wood cabinets stained dark with illuminated counter tops of handmade Mexican tiles in yellow and white. The cooking area features a decorative black metal hood. An oven wall holds latest cooking and warming units.

HOME FOR SEASIDE LIVING



HOME FOR SEASIDE LIVING



An elegantly simple STAIRWAY of Honduras mahogany rises to the "bridge" in the center of the house. Stringers are four inch by twenty inch members, with treads of six by twelve inlaid with teakwood. PHOTOGRAPHED BY JULIUS SHULMAN

The MASTER BEDROOM, right, has a quiet Spanish styling with a muted color scheme to accent the soft texture of the brick walls. Through an archway is seen the Dressing Area leading to twin Baths. PHOTOGRAPHED BY GEORGE SZANIK



HOME FOR SEASIDE LIVING

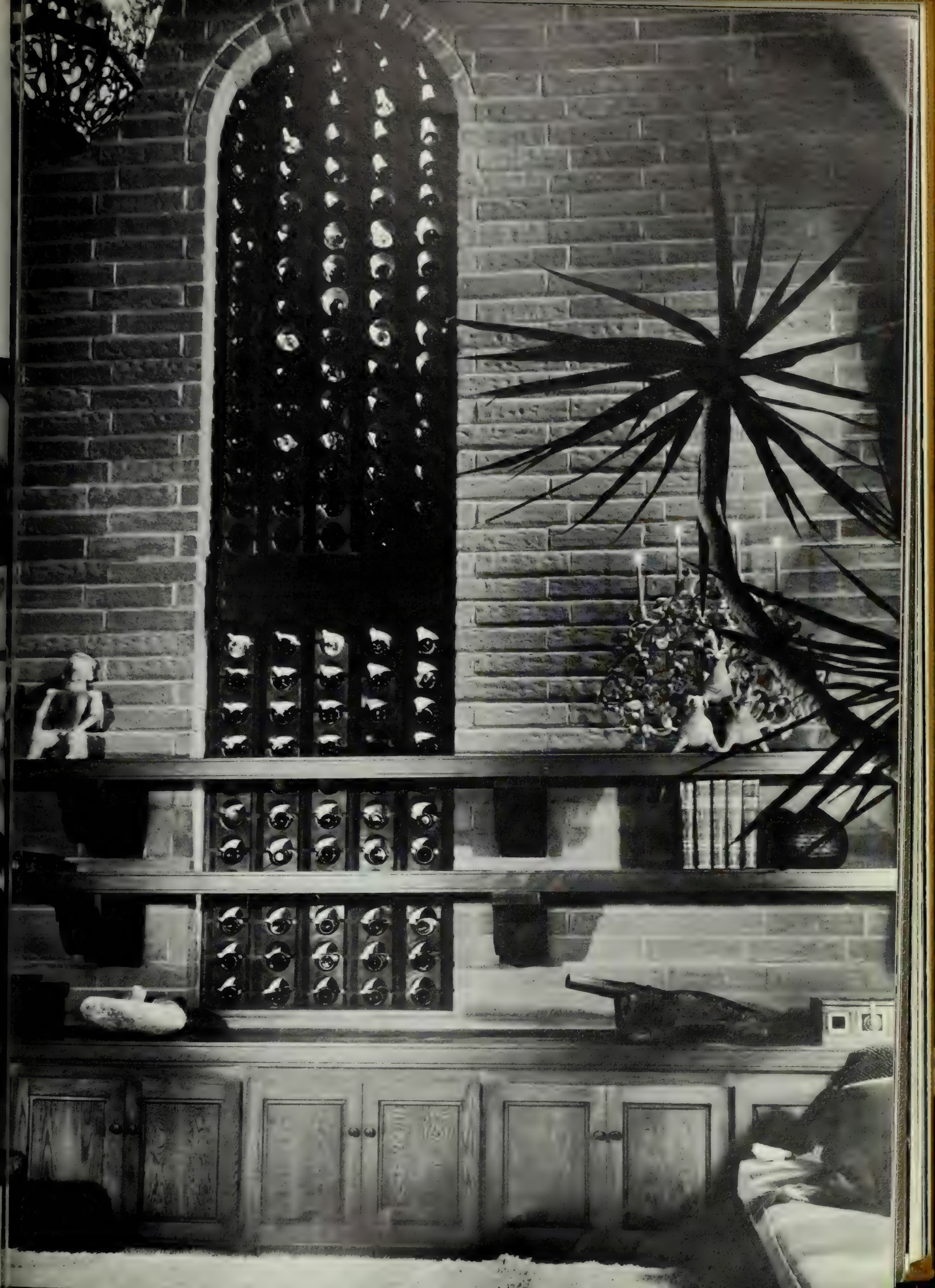
Among other distinctive features of the house are the lavatories, right, carved of solid slabs of Mexican rosewood and the unique two story wine rack in the Living Room, also of Mexican rosewood.

PHOTOGRAPHED BY GEORGE SZANIK

Below is a view of the UPSTAIRS STUDY, where major decorative items are Pre-Columbian artifacts. Suede sofa is from Pacific Furniture Company; desk is by Artes de Mexico; rug was custom made to a Mayan design.

PHOTOGRAPHED BY JULIUS SHULMAN





ANTIQUES

WINTERTHUR MUSEUM

For the first in our new series of articles on ANTIQUES, we have chosen one of the most significant collections in this country, that of Henry Francis duPont's fabulous Winterthur Museum near Wilmington, Delaware. The museum was an old duPont family home built in 1839. Succeeding generations of the duPont family lived in the house, each leaving its mark by adding onto and changing the original structure, including numerous architectural restylings in the last hundred and thirty years.

Under Henry Francis duPont's aegis, the old home and the property took on a new meaning. Inheriting the house in 1926, he began collecting American antiques for it. After twenty some years of collecting, he had expanded the house to a hundred rooms to contain his collection. At that time he turned the house over to the Winterthur Museum, to be opened to the public.

Having a love of American furniture, Mr. duPont sought to create a totally authentic setting for his collection. He began by searching for old woodwork that would be of the same period and locale from which some of his fine pieces had originated. As the collection grew, his acquisitions widened to include whole rooms, even whole houses, for their panelled rooms, mouldings, mantels, and flooring.

The search encompassed most of the eastern seaboard and uncovered some of the country's finest early rooms, which were meticulously dismantled and installed in Winterthur. His efforts were a blessing for historians, because many of the old structures have since been lost out of neglect, natural disaster, or in the name of progress.

The BLACKWELL PARLOR came from a house at 224 Pine Street in Philadelphia that was built around 1764. It is especially notable for its elaborately carved mouldings seen in the mantel and chimney breast, in the overdoor pediments and cornice. Over the mantel is a landscape painting of the period by Francis Guy. The group of Philadelphia furnishings is rare for the fact that few pre-Revolutionary pieces were made with hairy claw feet. The chandelier is Irish crystal; the rug is a mid-eighteenth century piece.

PHOTOGRAPHS COURTESY OF WINTERTHUR MUSEUM



ANTIQUES

Periods of the rooms range from late seventeenth century to the early nineteenth. Emphasis of the collection, as we see here, is on the eighteenth century period, when American craftsmen and cabinetmakers developed their arts to their highest degree of perfection.

The significance of the collection is that all of it is American furniture, and all of it is seen in settings of actual American rooms. Philadelphia furniture is placed in a Philadelphia room; Rhode Island pieces are seen in rooms of a Rhode Island house of the same period, etc. The authenticity of the entire museum has met with the approval and the praise of the most recognized authorities in the world.

The PORT ROYAL PARLOR is from the Edward Stiles house at Frankford, Pennsylvania, which was built in 1762. It has outstanding Philadelphia furnishings made between 1765 and 1769, including a rare pair of Chippendale styled sofas and an exceptionally fine highboy. Draperies and upholstery are green damask to complement the colors of the rococo rug woven in England in 1765. Chandelier, candelabra, and sconces are English; candlesticks on tea tables are made of paktong, an alloy sometimes used in place of silver during that period.





ANTIQUES

Many people today remain uneducated as to the true nature and importance of American antiques. Some confuse the curly maple varieties, the spinning wheels and the cobblers' benches, with such noble works of the

American cabinetmaker's art as we see in Winterthur. To the uninitiated eye, two practically identical pieces of the eighteenth century — one made in England, the other in America — may appear similar, but the one made in America might well command ten times the price of its English counterpart. Outstanding examples by



The PORT ROYAL HALL is from the same house as the Parlor on the previous pages. The room is famous for its classically detailed cornice and panelled wainscot in original paint. Walls are a rare Chinese scenic wallpaper painted in the eighteenth century. Furnishings include a

marble-topped sideboard made in New York and chairs from Philadelphia. The sideboard holds pieces of Rose Famille porcelain from China. The long, colorful runner in the foreground is a Kuba; the small rug near the doors is an Agra — both late eighteenth century.

particularly well known American cabinetmakers have brought prices approaching six figures.

American antiques are sought after by collectors for their rarity and for their individual expressions in graceful details, forms and carving. They were usually patterned closely after the prevailing vogues in England, such as

Queen Anne or Chippendale, but there were always slight variations and innovations that distinguished them as being American. To the connoisseur and the authority, these variations are sought after qualities and names of such masters as Goddard, Townsend, or Savery can increase the value of a piece manyfold.



The CHESTERTOWN ROOM has panelling from Chestertown, Maryland, dated 1762. Many of the pieces in the room bear the mark of noted cabinetmaker John Townsend, and the distinguished block-front chest of drawers is believed to be his. The painting of the Washington

family over the mantle is by Edward Savage. The mirror was a gift from Martha Washington to Mr. Van Alen of New York. Accessories include Worcester porcelain and rare pieces of signed silver by noted American silversmiths. The rug is a seventeenth century Ushak.

ANTIQUES

Needless to say, the availability of such antiques is very limited, with most of the important pieces resting in fine private collections or in museums. Occasionally from someone's basement or attic an outstanding find will emerge, but it is a rarer occurrence with each passing year. Collectors and dealers have combed likely areas in older parts of the country for the last thirty or forty years, ever since the values of these items started to climb with the increased general awareness of their rarity. Occasionally pieces will come on the market in an estate sale, or when younger generations defer to other styles or prefer not to have the responsibility of living with such rare and costly articles.

One of the earlier rooms is the KERSHNER PARLOR, which bridges the period between the late seventeenth century and the first half of the eighteenth century. It shows a strong German influence that was typical of many early houses in Pennsylvania. Major items include the tall schrank (or Dutch kas) dated 1768, and a "Pennsylvania Dutch" blanket chest dated 1774. Furnishings in the room were collected according to household inventories of the original owner.





ANTIQUES

Seldom is there a real bargain in the area of American antiques. There are, however, numerous anecdotes among collectors. One such story is that of a family on the eastern seaboard who were approached by collectors from a large eastern museum to purchase a small room of panelling. The owners of the otherwise undistinguished house, realizing the collectors' eagerness, placed an inordinately high price on the panelling. Further negotiations saw the price rise consistently higher because of a sudden and growing family sentimentality for the room. The museum needed the particular kind of panelling to complete a collection and finally was forced to pay the price. When the panelling arrived at the museum, a bill of sale included a mirror affixed to the panelling over the mantel. The curator took great delight in writing the self-satisfied family to thank them for so generously including the rare overmantel mirror that was worth twice the price of the panelling.

The VAUXHALL ROOM from Greenwich, New Jersey, dates from 1725. Greenwich was the scene of semi-annual fairs as early as 1697, attended by major merchants from all of the colonies. This fact explained the wide variety of geographical origins of the furnishings listed in the owner's inventory. Seen here are rare and elegant Philadelphia chairs with trifold feet, a drop-leaf table from Virginia, and a highboy made in 1750 and attributed to Maryland. One wall of mellow pine panelling has ventilating grilles over doors (peculiar to South Jersey) and a large fireplace faced with Delft tiles. Other walls of the room are covered in green English flocked canvas. The overmantel mirror is from New York; mantel garniture is De Pauw Delft; the rug is a seventeenth century Ushak. The Monteith bowl on the table was used to chill wine glasses.





ANTIQUES

As a study of antiques, Winterthur is singularly important for the purpose of seeing the correct use of antiques, the proper things used together in tasteful and historically authentic settings. No detail was too minute to merit special attention. Great effort was expended in determining and locating the right lighting fixtures, rugs, and accessories for each room. In some cases, early inventories were available that listed pieces purchased for the collection. These were valuable aids in knowing exactly what other items were used with the pieces. Whenever such information was available, the plan was rigidly adhered to until such items were located. Fabrics were meticulously reproduced from rare documents to recreate the exact patterns and colors used during the period of each room.

The CHINESE PARLOR was built around an outstanding scenic wallpaper painted in China in 1770. America had no direct trade with China until 1784, but the oriental influence on Europe had been felt in America for some time before that. Furnishings in the room include items from Charleston, South Carolina, which exhibit the Chinese influence, such as the tables in front of and to the right of the sofa. Other oriental influences are evident in pieces made in Newport and Philadelphia with straight legs or carvings of fretwork patterned after Chippendale's DIRECTOR. By the fireplace and in the corner are two sections of a black and gold Chinese lacquered screen that were among the first items imported to America directly from the Orient.





ANTIQUES

Collections of the quality seen in Winterthur are difficult, if not impossible, to build today. This collection represents years of search, research, and studious and careful acquisition. For this reason, Mr. duPont's collection is an important documentary of our American heritage. Creating the collection and then making it available to the American public can be considered one of the greatest cultural contributions of our time.

The DUPONT DINING ROOM is furnished with original duPont pieces, made for or purchased by members of the family prior to the building of Winterthur in 1839. The panelled walls are from a house in Centerville, Maryland that was built in 1733. The rug is a handsome example of a signed Aubusson dated in 1767. Furniture is of the Sheraton influence, made in the late eighteenth century and at the beginning of the nineteenth. The three-part mahogany banquet table was made in Baltimore shortly after 1782; the chairs were made for one of the duPont family in New York around 1800. The breakfront secretary is New England. Over the New York sideboard hangs an unfinished portrait by Benjamin West, dated 1782, commemorating the signing of the peace treaty between England and the American States. The sideboard holds particularly elegant examples of eighteenth century knife boxes and a rare set of Paul Revere silver tankards.





ANTIQUES

An important part of the study of American antiques is understanding their use, and the total mood of the houses for which they were originally created. In Winterthur we see elegance and refinement that would be next to impossible (or at least prohibitive in cost) to reproduce. It is the prerogative as well as the responsibility of our generation to ask "what happened to quality?" We see here examples of rooms from homes of people that were colonists, settlers, and pioneers. Within a generation they proved that they could build their own special brand of beauty — patterned after a heritage, but in many ways surpassing that by individualism and imagination. They could have imported many items, but chose to create their own. It is important for us to see this today; to experience the foresight and fortitude of our forebearers. It is also of value to realize what struggles and sacrifices they suffered to accomplish their new way of life. We can learn and profit by trying to understand their motivations in undergoing such tribulations to achieve a beautiful environment. This should tell us something, when we live in an age wherein beauty of living is so easily obtainable, yet an age in which so many ignore the privilege and others abuse it.

BRADLEY LITTLE, EDITOR

The EMPIRE PARLOR shows the direction American furniture was taking in the 1830's. The classical influences of England's Regency Period and France's Empire Period manifested itself in America in a melding of the two styles. This was seen in both the architecture and the furnishings. Witness the Greek Revival architecture of the period and the classic styling of furniture that is evidenced in the "KLISMOS" chair in the foreground of the photograph.





IOWA HOME BLENDS

CONTEMPORARY & TRADITIONAL

INTERIOR DESIGN BY MARJORIE A. BEDELL, A.I.D.
OF CANNELL & CHAFFIN

PHOTOGRAPHED BY GEORGE SZANIK

The residence of Mr. and Mrs. A. D. Anderson in Sioux City, Iowa, is the result of extensive personal planning and research. Mr. Anderson planned the house himself and personally supervised the construction to see through to completion all of the refinements and special structural details they had planned for their new home. Mr. Anderson is president of Iowa Beef Packers, the world's largest corporation of its kind.

Being determined to make their house exactly what they had always wanted, both Mr. and Mrs. Anderson spent a great deal of time considering the possibilities of various designers for their interiors. Their major source of ideas was watching the work of designers in leading design publications. Their final choice was Marjorie A. Bedell, A.I.D. of Cannell & Chaffin in Los Angeles, whose work they had

seen published several times in ARCHITECTURAL DIGEST over the last few years.

The Andersons wanted an up-to-date mood and a sense of casual comfort in their furnishings, but wanted the total scheme built within a framework of traditional styling that would suit the architecture of their house. Miss Bedell answered their needs with a contemporary color scheme and an eclectic collection of furnishings that encompasses a number of styles and periods, concentrating on English and French. Pieces selected were both antiques and reproductions.

The ENTRANCE HALL, opposite, establishes an eighteenth century mood for the house by the use of a dramatic and delicate chinoiserie mural by Robert Crowder. Furnishings include a Dutch Queen Anne Mirror and console, an Italian settee, and an oriental patterned rug by V'Soske.







IOWA HOME

On the previous pages are views of the large LIVING ROOM to the right of the Entrance Hall. Colors of the room are sharp green with pale blue green accents. Generous Italian styled sofas by Baker form a seating arrangement by the fireplace. Their velvet upholstery is from Jofa. Blue green accents in antique Chinese lamp bases and lambrequins at the windows were chosen to complement the painting of Mrs. Anderson over the fireplace by artist George Augusta. Lambrequin and drapery fabrics are from Stroheim & Romann. On the wall opposite the fireplace is a large biblioteque, lined with gold and lighted to display art objects. The biblioteque and the French Hepplewhite chair in front of it are by Baker. A game table has unusual antique chairs from India. Green carpeting is by Bennytex.

The TAP ROOM, right, was designed in a country theme, as an informal area for living and casual entertaining. A large brick fireplace and an early styled, overscaled bar give the room an inviting air of hospitality. The highly decorative antique crest over the fireplace is from Baldaccino Antiques. Sofa fabric and crewel embroidery are from Stroheim & Romann. Coffee table is by Yale R. Burge. Tweed carpeting is from Medalion.





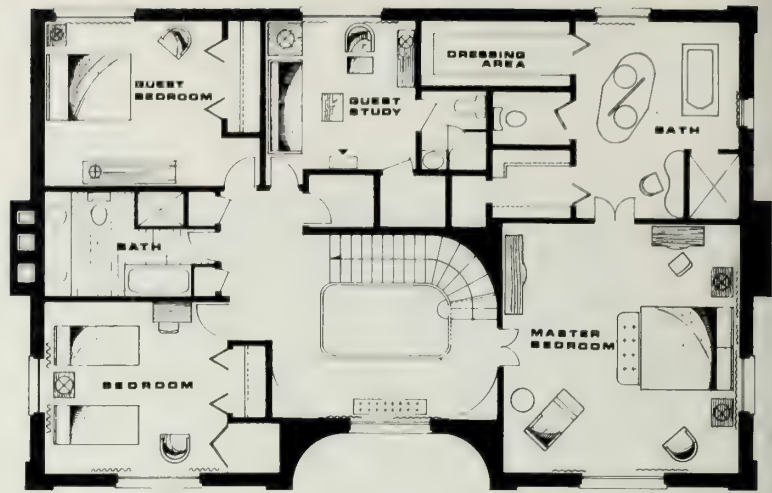




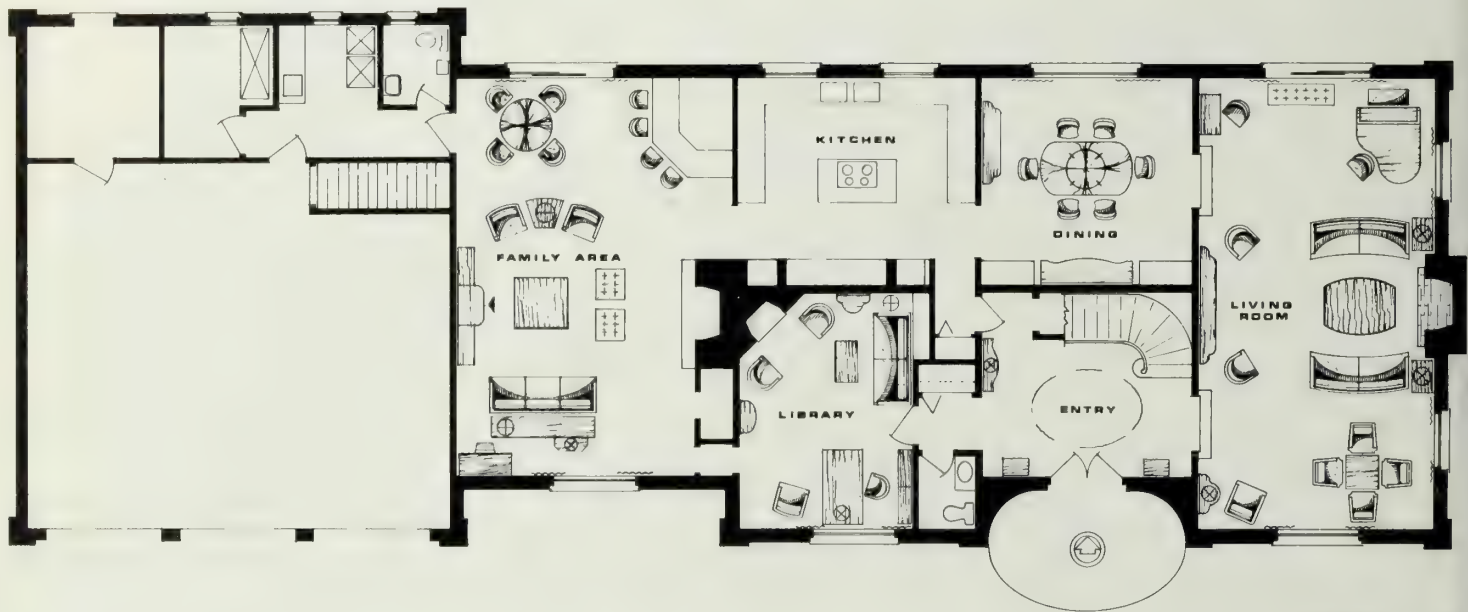
The light and airy DINING ROOM, opposite, is decorated in curry and off white. The parquetry topped Baker dining table has side chairs by DeGaal & Walker in white paint. Upholstered host and hostess chairs are by Spencer & Company. Gold and white rug was custom made for the room by V'Soske. Draperies with shaped lambrequin are from Scalamandre. The crystal chandelier is antique.

MR. ANDERSON'S STUDY, above, is designed in a rugged, masculine style with wall's sheathed in pecan, beamed ceiling, and a massive fireplace of green stone from Georgia. Colors are bronze, gold, and black. A Kittinger sofa is covered in chenille from Boris Kroll. Coffee table is by Yale R. Burge. Large brass andirons are from Colonial Shop. The deep pile carpet is by Pan Pacific.

IOWA HOME



SECOND FLOOR



FIRST FLOOR



FLOOR PLANS of the house, above, show a traditional arrangement of the rooms with a well thought out flow pattern from one room to another for practicality and comfort of living and for ease of entertaining. Also seen is the orderly arrangement of furniture throughout.

The KITCHEN, on the opposite page, adjoins the Tap Room and furthers the country flavor. Cooking wall is built of one hundred year old brick; floor is random width oak planks. Cabinets are blue green and counters are white tile. Breakfast chairs are by Tomlinson. The room is dramatized by the use of antique accessories.

A casual GARDEN ROOM, left, adjoins the Pool Area, furnished with terrace furniture from Brown Jordan. A contemporary tapestry complements the color scheme of blue and pale gold. Floor is tile from Western Quarry Tile.

On the following pages is the MASTER BEDROOM, with a color scheme of soft blues and off white. French styled painted furniture is by DeGaal & Walker. Mirrored commodes are from Campbell Glass. Fabric wall panels and bedspread are Fortuny. Through a doorway is seen the gold, white, and blue Bathroom.



"TIPPETT HALL"

PHOTOGRAPHED BY CHARLES SCHNEIDER

"Tippett Hall," the Del Mar, California residence of Mrs. William Hall Tippett is reminiscent of a southern plantation. The house is situated on a large acreage with rolling lawns, tall pine trees and magnolias. The surprise to the visitor is to find this tranquil southern setting located on a cliff overlooking the Pacific Ocean.

The large white clapboard Colonial styled structure was built by Mr. and Mrs. Tippett in 1938, to the designs of architect Robert Farquhar of Pasadena. The late Mr. Tippett was a native of Kentucky and both he and Mrs. Tippett shared a love of horses. The "plantation" they built at Del Mar actually neighbors on the property of the famed Del Mar Racetrack, "where the turf meets the surf."

Ruth Tippett, a woman of many talents, decorated the home herself. Working with architect Farquhar on the planning of the house, she made detailed drawings and mock-ups of every room. She executed her plans down to the last detail, having many items specially made including fabrics and rugs woven to order in Europe. Mrs. Tippett gave numerous operatic concerts in Europe and purchased most of the furnishings for the house when she would be there for appearances. She still collects items for the house in her travels to various parts of the world. The result is a uniquely personal collection of furnishings and objets d'art that reflects her patience and determination in searching for "just the right things" for her home.





"TIPPETT HALL"

When Mr. and Mrs. Tippet bought the property for "Tippet Hall," it was a dramatic but windswept clifftop, barren of anything but the most limited natural growth. Today the property is a pastoral setting, with five acres of landscaped gardens, both formal and informal. Long vistas to the ocean are framed with pine trees that were brought from Presidio Park in San Diego, which marked the earliest Spanish settlement in California, a fact which means the trees are as old as California itself. The trees form "English bays" and in between are lush varieties of flowering trees including peach trees and magnolias. All over the property can be seen a profusion of pink hydrangea plants, some in large clumps, others in shoulder-high hedges.

The transformation and the development of the property reflects another of Mrs. Tippet's talents — that of gardening. Assisting her in the overall planning was landscape designer Paul Avery. The climate of Del Mar is said to be one of the most favorable in the world for growing flowers, and is compared to that of the French Riviera which is the perfume center of France. In addition to the climate, years of devoted care and planning have made the grounds of "Tippet Hall" a thing of outstanding natural beauty.

The OCEAN FACADE of the house overlooks a wide expanse of green lawn that stretches to the edge of a cliff. The lawn is bordered by lush walls of green trees and flowers.





"TIPPETT HALL"



The PIAZZA, right, is a glass enclosed gallery on the ocean side of the house. Glass permits full-time enjoyment of the area and its views, regardless of ocean breezes. A crisp theme of black and white adds drama to the two story "room." Shutters and iron furniture are painted black, and the terrazzo floor is black and white, as are the tieback striped curtains that reach the full height of two floors. Red pillows and chair cushions are used for accent.

Left is a VIEW TO THE OCEAN from the house and the Terrace. A long vista of green lawn terminates with a gazebo at the edge of the cliff.

Below is the GAZEBO, with a panoramic view of the ocean and miles of dramatic coastline in each direction.











A CLASSIC DOORWAY, above, leads from the Drawing Room to the Dining Room. Elegant shell detailing is the work of noted woodcarver Adam Dubrowski. The DINING ROOM, right, has antique Zuber scenic wallpaper. Entitled "El Dorado," it depicts the Seven Wonders of the World. Over the door is a seventeenth century Grindling Gibbons carving of wheat and a shell — symbolizing, appropriately, "land and sea." Around the antique three pedestal dining table are Chippendale chairs covered in cut velvet from Florence. The table is set with Venetian lace and delicate crystal.

The large DRAWING ROOM, on the previous pages, holds a collection of antique furnishings and objets d'art, mainly eighteenth century French. Walls are cut velvet. The silk draperies were woven in Italy; the carpet is from Australia, woven with oriental shading. The pair of chandeliers are amber Venetian glass. A focal point of the room is the pedimented fireplace wall with its shell carving and marble mantel. On the mantel is a pair of rare Sèvres porcelain urns, circa 1765. Around the room are seen various collections of small objets d'art — English porcelain, Dresden, and Lalique.



66 "TIPPETT HALL"



The FORMAL GARDEN, seen from the second floor of the house, has rare rose bushes surrounded by traditionally patterned boxwood, meticulously trimmed and manicured. In the center is a circular pond with lilies. Pathways from this garden lead to informal gardens and woodland trails.

The POOL AREA, right, is enclosed by colonnades and flowering plants. Circular structures in each corner house dressing rooms and a bar-kitchen combination. Turquoise and white furniture and umbrellas accent the color of the pool. The large deck area is used for year round entertaining.



CECIL BEATON'S HOMES IN ENGLAND

The name of Cecil Beaton is a household word to all who are familiar with the arts. The prolific Britisher is well known for his outstanding achievements as an author, painter, set designer, costume designer, and photographer. He is perhaps best known in America for his famous photographs of the British Royal family, and more recently, for his set and costume designs for *My Fair Lady*. He is an enthusiastic traveller, gardener, diarist, arbiter of taste, and art collector.

We here have the opportunity of taking a glimpse at the settings he has created for his own private life. One of his homes is "Reddish House," a classic Charles II structure built in 1662. Three centuries of existence in the peaceful Sussex countryside have mellowed its brick and stone facade. It is in this tranquil setting that Mr. Beaton writes and paints and pursues his hobby of gardening. His second home is a stylish London townhouse, with an almost austere theme of restraint in its decoration. There, amid a collection of modern and abstract paintings, he goes about his professional duties in the city. The extremes of the two homes show the immense versatility of this great artist.









IN SUSSEX



The DRAWING ROOM of Reddish House, on the previous pages, is an opulent setting of continental elegance. Aubergine colored walls provide a background for a versatile collection of French antiques. The room has a rich mixture of colors and patterns. Rare paintings and objets d'art are combined with personal memorabilia to create a room of great individuality and warmth.

A view of the ENTRANCE HALL, left, shows the elegant architectural detailing of Reddish House, with marble columns, dentil cornices, and a delicate iron stair rail. Here, Mr. Beaton combines a Picasso vase with eighteenth century furniture and paintings.

Below are two views of Mr. Beaton's LIBRARY, which is used as a small sitting room as well as a working study for his writing. Richly colored backgrounds provide a restful atmosphere, amid antique furnishings and a rare collection of books.





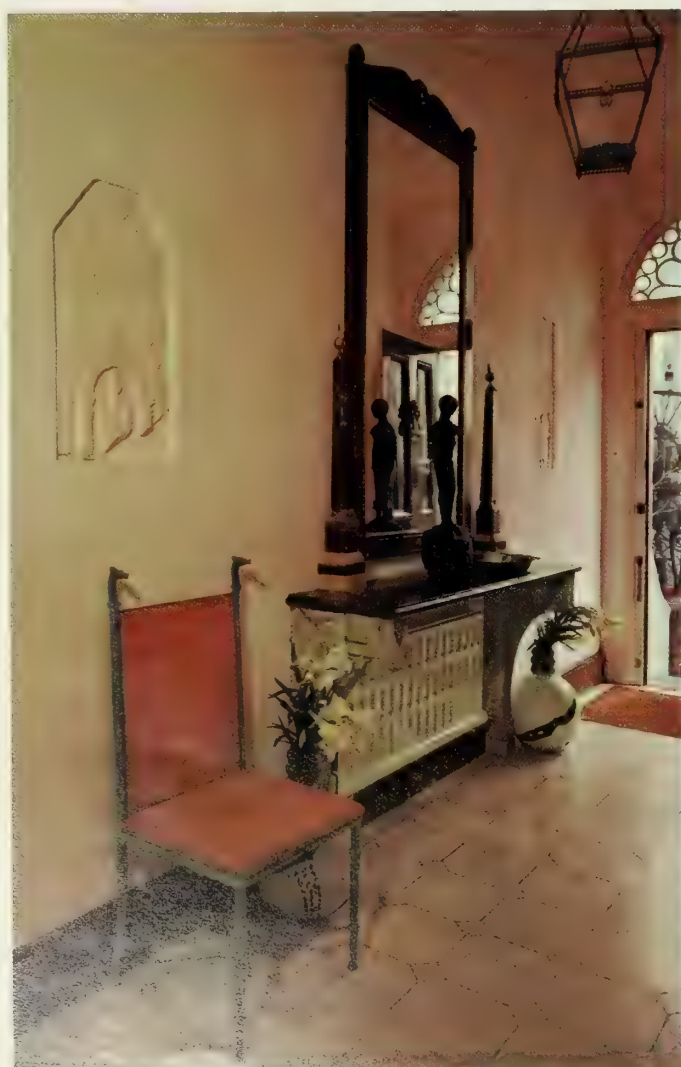
A later addition to Reddish House is the colorful "WINTER GARDEN," an enclosed room with many windows and a pool and fountain. The room acts as a greenhouse, allowing Mr. Beaton

to pursue his favorite hobby of gardening all year round, even in inclement weather, and it offers an attractive and colorful adjunct to the elegant house.

IN LONDON

As a complete change of pace from his seventeenth century house in the English countryside, Cecil Beaton's townhouse in London has a bold color scheme and contemporary furnishings. The townhouse contains an extensive collection of modern artworks and primitive artifacts.

Below is the ENTRANCE HALL. At the right is the LIVING ROOM with bright colored fabrics and large modern paintings displayed against jet black walls.







The MASTER BEDROOM SUITE in the townhouse has an eclectic mixture of traditional and contemporary furnishings. Walls are painted a bright royal red in both the Bedroom and the Bath. Unusual items are the steel and brass bed, primitive wallhangings combined with religious art, and the wood encased fixtures in the Bathroom.





HILLSIDE HOME IN AUSTRALIA





AUSTRALIAN HOME

PHOTOGRAPHED BY VIC JOYCE

ARCHITECTURE BY ANATOLE KAGAN, A.R.A.I.A.

The Sydney, Australia home of Mr. and Mrs. Walter E. Rivkin adapts an oriental theme to contemporary Australian living. Both Mr. and Mrs. Rivkin have spent a great deal of time in China and wanted their new home to reflect the oriental influence, both in the architecture and the furnishings.

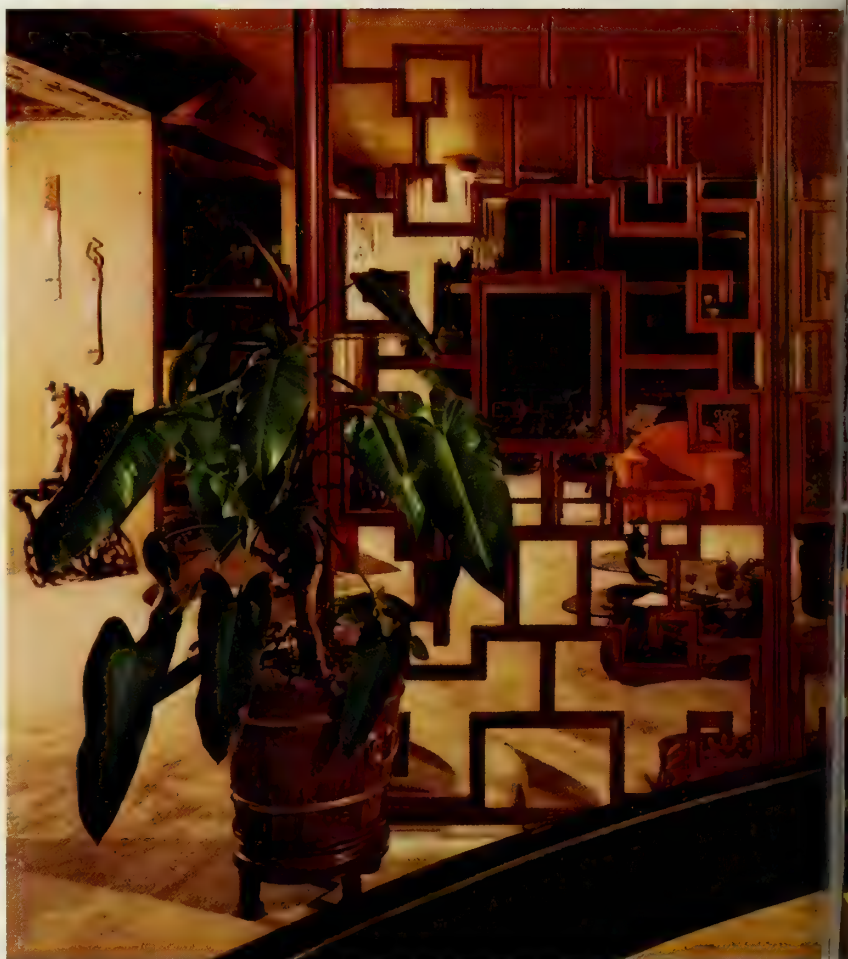
The house is located in the Point Piper area of Sydney, overlooking Rose Bay. The two story structure is built of brown slate stone and brick, with the exterior materials being repeated throughout the interior. The interior also features a strong use of wood, with pecky cedar from Canada and redwood from California.

For year round enjoyment of the mild climate of Sydney, the house was designed with an open plan for indoor, outdoor living, as is popular in many areas of the United States today. The hillside property provided the opportunity for interesting changes of levels which terminate in a large pool terrace at the rear of the house.

The FACADE of the house, on the previous pages, is of stone, brick, and wood, with a bronze fascia that creates an oriental effect. The driveway slopes down to the lower level and a walk approaches the main entrance above.

VIEWS OF THE INTERIOR, on this page, show generous spaces divided by rosewood screens carved in Hong Kong. A Japanese screen conceals a Bar. Carpeting is by Tai Ping.

The DINING ROOM, opposite, has Chinese styled furniture in green lacquer and walls of Japanese straw-cloth. The Living Room fireplace, seen here, is of Italian marble set in a wall of brown slate stone.





ESPLANADE

DESIGNED BY SASCHA BRASTOFF

PHOTOGRAPHED BY ROBERT LOPEZ



"Esplanade" in Brentwood, California, is a new experience for discriminating shoppers looking for quality and distinction in the fields of jewelry, fashion, art, and antiques. Here, in a small, walled-in complex of shops, all of these are available amid the casual atmosphere of an old world setting.

Eighteen foot tall iron gates form the entrance to a series of early California styled buildings, each designed as a showcase for its particular facet of fashion, design, or art. The buildings are joined by nostalgic and moody patios that defy detection as being anything short of two hundred years old, while in reality, all were completed only a few months ago.

At the ENTRANCE, above, sweeping brick pillars frame elaborate eighteen foot tall iron gates which were designed and personally fabricated in Mexico by Mr. Brastoff. One of the PATIOS, right, has an imaginative gazebo like structure made of old architectural members, weathered and aged to blend into the setting. The fountain and most of the furniture was designed and executed by Mr. Brastoff.



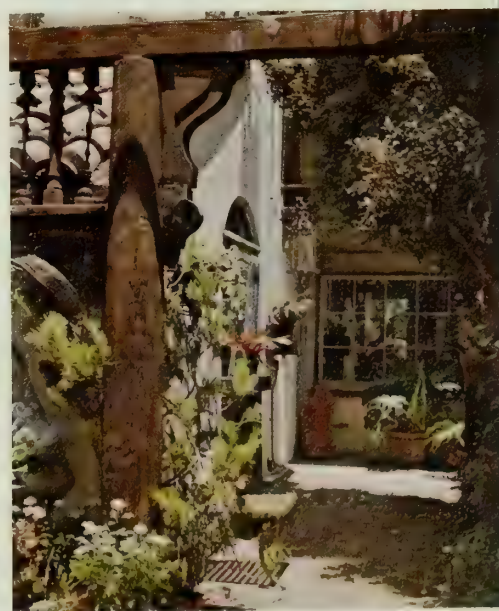
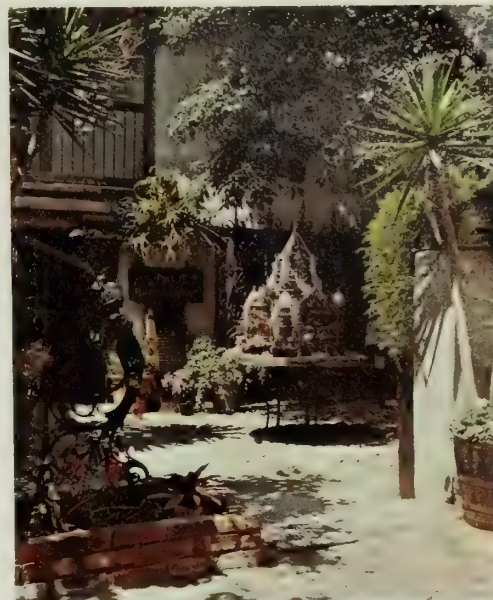




ESPLANADE

This "total environment for art and fashion" is the work of one artist, Sascha Brastoff, whose sculptural artistry ranges from delicate and intricate jewelry of precious stones to large architectural commissions. A partner in the unique enterprise is designer Howard Shoup, who is well known for his fashions, including costume designs for over three hundred motion pictures. His fashion boutique features designs by some of the top couturiers in the country in addition to his own creations. Antiques and accessories are supplied by Bill Seay, who is also a consulting interior designer. The jewelry gallery features Mr. Brastoff's special designs, and his sculpture is displayed in the art gallery, along with other noted artists.

Left, an INNER PATIO shows the old world charm of ironwork, cobblestone paving, and a multitude of various kinds of plants arranged informally. This patio, as well as several others, has a unique manner of displaying items from the boutique — in specially designed glass and iron cases set against the greenery. Lighted at night, the cases provide a specially dramatic effect. At the right are various views and angles of the patios showing the variety of intimate areas and interesting architectural treatments, all meticulously patterned on an old world theme.



ESPLANADE

Esplanade opened its doors recently with a series of exclusive charity galas sponsored by Mrs. Winthrop Rockefeller. The distinctive charm and the old world mood of the complex of shops and meandering patios laden with exotic plants have since captured the imagination of local hostesses. It is now a sought after setting for private and civic functions. This unexpected turn of events has forced the creative owners of Esplanade to expand their thinking to include the art of party giving. Esplanade is now made available to a select few and offers a complete catering service — adding still another dimension to the many-sided enterprise.

A departure from the old world theme is a unique JEWELRY GALLERY. Here, black velvet walls and a white marble floor provide backgrounds for Sascha Brastoff's collection of jewelry and miniature sculpture. The items are displayed in lucite cases with their own light sources which creates the illusion that everything is "floating" against a sea of black and white. The Gallery was designed so that all walls and cases are movable, offering complete versatility and the opportunity of a different arrangement for the showing of each new collection. Below is a view of the PATIO leading to the Gallery.







The BOUTIQUE, above, features fashions and accessories by some of the leading designers in the country as well as those of Howard Shoup, its owner, who is a well known figure in costume and fashion design for the film industry. Following the colorful mood of Esplanade, items are displayed in settings such as this room with plaster walls, parquet floors, and eclectic groups of antique and reproduction furniture. Decorative pieces are by Bill Seay. Right, a closeup of cases seen throughout the patios which display items available in the Boutique.



ESPLANADE



The ART GALLERY, below, exhibits paintings and sculpture by a variety of artists in addition to Mr. Brastoff's own works in both fields. As a background for such works of art, a rugged structure was built with beamed ceiling, rough plaster walls, and brick paving that extends to an adjoining patio. At left is a detail view of a piece of antique iron railing that is incorporated into one of the buildings, typical of the unusual effects that exist throughout the complex to create an old world atmosphere.



THE WORLD OF KITCHENS

The kitchen is the most important room of the home. It is the center of family life and the core of our daily existence. Until recent years, however, it was considered a work area that was meant to serve its purpose and be evacuated at the earliest opportunity.

Suddenly the kitchen has taken on a new meaning in our way of living. Modern conveniences have removed much of the drudgery of the old-fashioned kitchen and have made it a room where activities that were once a chore can be a pleasure. Part of this transition is the result of our rapidly expanding technocracy, and part can be attributed to the greater affluence of our society today that foments the desire for an ever-increasing amount of leisure time.

Kitchens of today have unlimited possibilities of convenience, function, and appearance. With these opportunities available, more people are interested in making the kitchen area an outstanding feature of their home.

The drive is on to create the latest, best equipped, most workable and most attractive kitchens possible. For this reason, ARCHITECTURAL DIGEST felt it would be of interest to many to present an article on kitchens, with photographs

showing some of the various solutions that have been created around the country. The illustrations on the following pages include examples of traditional, contemporary, and advanced designs. They present a wide variety of arrangements and treatments that can prove to be of inspiration or assistance to those planning to build or remodel a kitchen.

Before proceeding to the more luxurious aspects of kitchen design, it is of value to consider the basic importance that the kitchen plays in our environment. The word, in any language, is taken so for granted that no dictionary bothers to define it further than as a room where food is prepared. The history of the kitchen would be mere speculation and as vague as trying to say exactly when man started to cook the food that he ate. The certainty is that the kitchen, per se, is as old as civilized man. Along with finding protection from the elements, he sought a place for the storage and preparation of his food.

History reveals a great lack of concern of where and how food was prepared. Through the centuries, kitchens were hidden away from the view of the lord of the manor and his guests. Food was prepared in dungeon-like cellars or in remote areas of the home. There, menials pre-

pared it and carried it through drafty passages to the main room of the house. When finally delivered to the "board" for consumption, it was certain to be as cold as it was unsanitary. In the eighteenth century Marie Antoinette tried to solve the problem in her Petite Trianon at Versailles. The center of her dining salon floor lowered to the basement kitchen, where servants set the table, served the food, poured the wine and lighted the candles. Then up the floor and table came, laden with a repast fit for a king. Less than a century ago in this country, houses were built with kitchens separated from the main house, in the event that the kitchen might catch on fire.

The idea of the multi-purpose kitchen is not a new one. Primitive early houses in this country were built around one main room, the kitchen. It was literally the center of family life, where they lived, ate, and slept. In certain parts of the country they were called "keeping rooms." They always had a large fireplace that served to cook the food and to warm the house. After that period, as more sophisticated houses were built, the kitchen was relegated more and more to the position of a "service area," and remained as such until recent years. While the kitchen was always of basic importance for the pur-

pose of bodily sustenance and nourishment, little attention was paid to its physical appearance until recently.

Architects have been able to devise modular systems by which they can build whole cities of towering structures with little deviation from an established pattern, but there has yet to be an architect who would dare to plan a kitchen without consulting the lady of the house for her preferences and her dislikes. Given identical kitchens, no two homemakers will put them to work in the same way. Each will choose different storage and work areas according to her personal method of operating a kitchen. To solve this problem, there is a growing number of kitchen specialists and businesses devoted solely to the science of kitchen planning who are equipped to analyze and evaluate individual needs and preferences.

Frequently a "custom tailored" kitchen can be erected out of stock items and standard components. They are scientifically calibrated to make an almost infinite variety of arrangements possible. A new versatility is now appearing wherein the "look" that is achieved can be varied as widely as the arrangement. There are changeable cabinet doors, wide selections

CONTINUED ON PAGE 91



KITCHEN ADJOINING LIVING ROOM - BY CODER TAYLOR ASSOCIATES, PHOTOGRAPHED BY HEDRICH-BLESSING.



NEW ORLEANS STYLE BY GENERAL ELECTRIC

MEDITERRANEAN STYLE BY SOUTHERN CALIFORNIA GAS COMPANY — ALDEN THOMPSON, DESIGNER





CONTEMPORARY STYLING BY ST. CHARLES CUSTOM KITCHENS
ECLECTIC STYLE WITH MONARCH CARPETING



CONTEMPORARY STYLE WITH VINYL FLOORING BY AMTICO



of finishes and hardware, even appliances that can be wallpapered or fitted with wood or metal fronts of your choice.

No longer is the kitchen-conscious homeowner forced to be content with the drab standardization that existed for so many years. The availability of quality items has made the kitchen the object of greater attention among homeowners. They are allotting a much higher proportion of their building and remodeling budgets to this area than in the past. The kitchen is often the most complete and thoroughly thought-out portion of a home. People seem to feel that if the kitchen is complete and fully equipped, they can make do with unfinished or unfurnished rooms elsewhere in the house.

In this new insistence on excellence and workability in the kitchen, the art of the interior designer is playing a bigger and

more important role. More emphasis is being placed on the decoration of kitchens, to make them compatible with other rooms of the home. Some combine areas for living, family dining, and in many cases areas for informal entertaining — a concept reminiscent of the early American “keeping rooms.”

Kitchen design has assumed definite patterns as the result of proven preferences of homeowners. Their outstanding acceptance of certain features has influenced manufacturers and designers. Following are some of the features that are popular in most of the kitchens being built around the country today: *Eye-level ovens* are growing in popularity because they reduce the amount of stooping and bending necessary with low ovens. They are available in total cooking units, with built-in cooking surfaces at counter level and either

CONTINUED ON PAGE 96

CONTEMPORARY COUNTRY STYLING FEATURES 3M PRODUCTS — DESIGNED BY BETTY WILLIS, A.I.D.





CONTEMPORARY RANCH STYLE DESIGN FEATURING APPLIANCES BY GENERAL ELECTRIC



DESIGNED BY BARBARA LOCKHART FOR S. CALIFORNIA GAS CO.



COUNTY STYLE FEATURING AJAX HARDWARE

GOURMET STYLE BY SHARLEEN COOPER — PHOTO BY HAROLD DAVIS





COPPES NAPANEE DESIGN — PHOTO BY HEDRICH-BLESSING



COUNTRY STYLING BY AMERICAN GAS ASSOCIATION
TRADITIONAL DESIGNS IN APPLIANCES BY PHILCO





CONTEMPORARY TAPPAN KITCHEN FEATURES THEIR DESIGNER CABINETS AND APPLIANCES

THE WORLD OF KITCHENS

storage or an extra oven below. In new or remodeled kitchens, *Built-in ovens* have proven popular for their versatility in placement, either side-by-side or stacked one above the other. *Counter-top cooking surfaces* are a favorite because they can be built into any flat surface and occupy less depth than the average drawer. More and more kitchens are being planned with an *Island* arrangement, which offers an ideal solution for a cooking surface, sinks, or extra work space with storage beneath. Floor space permitting, they can be placed in the center of the room, or they can be extensions of wall counters. The *Snack Bar* is a favorite with young families and is frequently combined with an island or counter extension. It also provides a sit-down work area. Combined with a cooking top, it can speed the serving of meals. More and more kitchens are including *Hoods* over their cooking areas, which are practical for the removal of smoke and odors, and offer exciting decorative potentials.

In planning your kitchen there are many ways you can take advantage of opportunities for better working arrangements, greater storage areas, and a generally more workable solution for your personal needs. Always allow counter space near ovens and refrigerators for handy placement of items before and after their use. If you have a windowless kitchen, the sink placed in an island makes the time spent there far more pleasant than facing a blank wall. When storage is at a premium, let your cabinets extend to the height of your ceiling. The modern practice of furring down the ceiling to keep all shelves within reach is fine if you don't need that



SLEEK MODERN DESIGN BY WILLIAM PARKINS, A.I.D., PHOTO BY HAROLD DAVIS

space above for seldom used items. A short stepladder can sometimes increase your cabinet space by fifty percent. Investigate the various possibilities of lighting. Counter lighting under your upper cabinets can provide ample lighting where it's needed, without the annoyance of bright glare. In designing your kitchen, plan counters and work areas to the correct height for you. Tables for determining this are published by the National Kitchen Designers Association, which has accredited members in most cities.

CONTINUED ON PAGE 100







KITCHEN OF TOMORROW DESIGN BY CANNELL & CHAFFIN FOR SOUTHERN CALIFORNIA GAS COMPANY



THE WORLD OF KITCHENS

Rapid advances are being made in the field of kitchen planning. New designs and equipment are constantly being made available. If you are planning your kitchen yourself, kitchen dealers can be of great assistance. Many gas and electric companies offer the services of kitchen planning consultants. For a complete custom kitchen tailored to your special needs, the services of a professional kitchen designer can prove to be a worthwhile investment.

WHIRLPOOL KITCHEN OF THE FUTURE PRESENTS EXCITING INNOVATIONS IN KITCHEN PLANNING
PHOTOS BY GEORGE SZANIK







DIRECTORY OF PRODUCTS AND SOURCES

Listed on this page are items pictured in this issue. Please direct all inquiries to: Products Editor, Architectural Digest, 680 Wilshire Place, Los Angeles 90005

• **Pages 8-23: HOME FOR SEASIDE LIVING**

Handmade clay tile flooring throughout is from Mexico.

LIVING ROOM:

Shutters — *Atlas Shutters*
Coffee table — *Spanish Antique*
Cushion and pillow upholstery — *Mexico*
Lounge chair — *Pacific Furniture Co.*
Upholstery — *Odenheimer & Baker*
Painting over fireplace — *Constance Counter*

DINING ROOM:

Reproduction table and chairs — *Artes de Mexico*
Chandelier — *Paul Ferrante*
Accessories — *Warren Imports*

MASTER BEDROOM:

Headboard — *Mexican Antique*
Pillows — *Pat Giddings*
Bedspread — *Calvin Fabrics*
Other fabrics — *Kneeder-Fauchere*
Fox Fur throw — *Throw Pillows, Inc.*

STUDY:

Sofa — *Pacific Furniture Company*
Desk — *Artes de Mexico*
Mayan rug — *Pat Giddings*
Accessories — *Warren Imports*

• **Pages 40-51: IOWA HOME BLENDS CONTEMPORARY & TRADITIONAL**

ENTRANCE HALL:

Chinoiserie mural — *Robert Crowder*
Rug — *V'Soske*
Stair carpet — *Bennytex*
Table cover — *Jofa*
Settee upholstery — *Caro & Upright*
Accessories — *Cannell & Chaffin Import Shop*

LIVING ROOM:

Sofas — *Baker Furniture*
Upholstery — *Jofa*

Chair upholstery — *Scalamandre*

Draperies & lambrequins —

Stroheim & Romann

Carpeting — *Bennytex*

Portrait — *George Augusta*

Mantel — *Endeavour*

Bibliothèque & chair — *Baker Furniture*

Accessories — *Cannell & Chaffin Import Shop*

TAP ROOM:

Antique crest — *Baldaccino Antiques*

Sofa — *Cannell & Chaffin*

Upholstery — *Stroheim & Romann*

Carpeting — *Medalion*

DINING ROOM:

Dining table — *Baker Furniture*
Side chairs — *DeGaal & Walker*
Host chairs — *Spencer*
Rug — *V'Soske*
Draperies — *Scalamandre*

STUDY:

Sofa — *Kittinger*
Upholstery — *Boris Kroll*
Coffee table — *Yale R. Burge*
Andirons — *Colonial Shops*
Carpeting — *Pan Pacific*
Accessories — *Cannell & Chaffin Import Shop*

GARDEN ROOM:

Furniture — *Brown Jordan*
Flooring — *Western Quarry Tile*
Tapestry — *Hershler*

KITCHEN:

Chairs — *Tomlinson*
Table — *Davis Cabinetry Co.*
Hanging lamp — *Wilshire House*

MASTER BEDROOM:

Painted furniture — *DeGaal & Walker*
Mirrored commodes — *Campbell Glass*
Fabrics — *Fortuny*
Carpeting — *Sallee*
Lamps — *Cannell & Chaffin Import Shop*

• **Pages 74-77: HILLSIDE HOME IN AUSTRALIA**

LIVING ROOM:

Carpeting — *Tai Ping*
Furnishings — *Payne & Hirst*
Carved grillwork — *Standard Furniture of Hong Kong*

DINING ROOM:

Table & chairs — *Peterandre & Co.*
Carpeting — *Tai Ping*

• **Pages 78-85: ESPLANADE**

Jewelry & Art objects — *Sascha Brastoff*
Fashions — *Howard Shoup*
Antiques — *Bill Seay*

• **Pages 86-101: THE WORLD OF KITCHENS**

Kitchens presented in this article include pictorial examples from the following companies:

Ajax Hardware Company
American Biltrite Rubber Company
American Gas Association
Cannell and Chaffin
Corder Taylor Associates
Coppes Napanee Custom Kitchens

General Electric Company
Minnesota Mining & Manufacturing Co.
Monarch Carpet Mills
Philco Corporation
St. Charles Custom Kitchens
Southern California Gas Company
Tappan
Whirlpool Corporation
Betty Willis Interiors

We wish to express our appreciation for the above firm's cooperation in the presentation of this feature. Due to limited space, we are unable to credit all the participants. Our Products Editor will be glad to answer any of your inquiries.

ADVERTISER'S INDEX

ADLER POOL TABLES	W113
ALBERT VAN LUIT & Co. Back Cover & 108	
ARTIS LANE	127
BAKER FURNITURE, INC.	128
BETTY WILLIS INTERIORS, INC.	W113
BEVERLY WILSHIRE HOTEL	119
BRUNSCHWIG & FILS	W113
CADILLAC	3
CALIFORNIA CUSTOM VINYL	121
CANNELL & CHAFFIN	107
CANNELL & CHAFFIN COMMERCIAL	123
COLONIAL SHOPS	120
CUSTOMWOOD MFG. CO.	118
DIMENSIONAL	W112
DONN SANDO	120
FRANCES MOORE	W112
GALERIE GREGG JUAREZ	W109
GALLERIE, LTD.	W110
JOHN WIDDICOMB FURNITURE	103
KARGES FURNITURE CO.	108
LIBERTY BELL	106
MAISON GERARD	120
MARBRO LAMPS	104
MARTIN OF LONDON	122
PACE-JIL	W114
PIETRO STUDIOS	W116
PRENTICE FURNITURE	124
SALLEE CARPETS	118
F. SCHUMACHER & Co.	COVER 3
SCROLL, INC.	4
SEVEN ARTS BOOK SOCIETY	126
SHERLE WAGNER	5
SPENCER FURNITURE	W111
ST. CHARLES KITCHENS	118
TAYLOR FINE FURNITURE TRENDS	W115
TOMLINSON FURNITURE	105
V'SOSKE	2
WARREN IMPORTS	COVER 2

John Widdicomb

Makers of fine furniture for more than a century



John Widdicomb furniture is made expressly for you, the Interior Designer
To keep fully informed visit the John Widdicomb showrooms regularly

NEW YORK, 205 East 58th St. • **PHILADELPHIA**, 2301 Chestnut St. • **BOSTON**, 90 Berkeley St. • **GRAND RAPIDS** Exhibitors Bldg.
Chicago • Cincinnati • Cleveland • Dallas • Denver • Houston • Indianapolis • Miami • Pittsburgh • St. Louis • Los Angeles • San Francisco



MARIA DA MEDICI

Reproduction of the vase offered in 1600 to
Maria Da Medici on the occasion of her marriage to Henry IV.

From the Famous Collection of Outstanding Marbro Originals

MARBRO LAMP COMPANY

1625 S. LOS ANGELES ST.
LOS ANGELES, CALIFORNIA 90015

PERMANENT SHOWROOMS

CHICAGO: Merchandise Mart • SAN FRANCISCO: Western Merchandise Mart • DALLAS: Trade Mart

LOS ANGELES: Home Furnishings Mart • ATLANTA: Merchandise Mart

HIGH POINT: Southern Furniture Exposition Bldg. • PITTSBURGH: Marforth Showrooms • CINCINNATI: Decorator's Furniture Showrooms

INDIANAPOLIS: Murray Showrooms

EXPORT OFFICES: BOMBAY • COPENHAGEN • FLORENCE • HONG KONG • LISBON • LONDON • MADRID • PARIS • TOKYO • VIENNA

We begin
with a grand
finish.



Any one that you choose from our 16 standard grand finishes.

And then we complement it with your choice of a dozen striping colors. Maybe Tokay with an Ebony stripe, Limone with Putty, or Bleu with Blanc. And as if that weren't enough decision-making for you, we have tables, desks, chests and cabinets in a varied list of woods

that reads like exotica itself: Lagoda Burl, French Olive Burl, Santa Vera, Knotty Walnut, Tasmanian, Javanese, Butternut, English Yew, Pecky Pecan. Just to name a few. And our craftsmanship with intricate veneer combinations and delicate carvings invites the most scrutinizing inspection. Specify a grand finish for the

pieces you'd like from French and English periods, Contemporary and Oriental stylings.

But even this is only the beginning. Send for our *Cabinet Furniture and Upholstered Furniture* catalogs. Write to Fletcher Lambert, Tomlinson Furniture, High Point, North Carolina 27261.

TOMLINSON



The Liberty Bell

To mark the bi-centenary of the American Revolution in 1776, the Whitechapel Bell Foundry in London will cast a limited number of Commemorative Liberty Bells to the original design and on the original site. The purchase price is \$756, inclusive of duty, plus a small charge for crating and delivery.

In 1751, the Province of Pennsylvania had a policy of individual freedom that much influenced the other colonies. It was fitting that when the Assembly of the Province decided to order a bell, they asked that on the bell's shoulder be inscribed the words, "Proclaim liberty throughout the land unto all the inhabitants thereof."

Thomas Lester's Whitechapel Foundry in London (founded 1570) was chosen to cast the bell and in Sept. 1752, it arrived in America. Philadelphians gathered in the State House yard to hear it ring out. It cracked, however, upon the first strike, apparently as the result of mishandling on the hazardous sea voyage. In 400 years it was to be the only bell from Whitechapel's to have so cracked!

But the bell was re-cast and hung in the tower and for the next 20 years it would ring out on the burning issues of the day. It proclaimed George III. It tolled the "death of liberty" with the Stamp Act. And finally in July of 1776 it rang in the Declaration of Independence. Now the bell was part of American history.

Since then it has pealed forth great news, from Cornwallis' surrender in 1781 to D-Day in 1944.

The Bi-Centenary Bells, to the scale of one-fifth the original, will be exact in every particular to that cast by master founder Thomas Lester. Each will be mounted on a hand-carved oak base. The plinth is carved from oak grown in Windsor Forest and has been specially treated against the normal effects of central heating. The silver plate is fashioned from fine English solid silver.

The clapper is drawn into a hand grip with a tas-

selled cord to hit the walls of the bell and thereby cause it to ring at each stroke a perfectly tuned note. Each bell has been meticulously tuned (actually five partial tones are tuned together) to its final and perfect pitch.

Each bell—black like the original—will weigh approximately 20 lbs. and stand 13½" high with base. Each will be made in the original manner. Each will carry the original quotation in the original type face.



Each bell will be an exact replica of the Liberty Bell. And the Bi-Centenary Bell will have no crack. It will ring out as magnificently as the original Liberty Bell!

Because of the nature of the work, the Whitechapel Bell Foundry will limit the bells to 2400, each bell thus symbolically representing the separate months of independence. After the final bell is cast, molds will be destroyed.

Bells made by Whitechapel include two at Westminster Abbey (1583), the great bell of Bow (1754) and the Bells of St. Clements (1588), the latter two so well remembered in the classic nursery rhymes. The bells of Big Ben were also cast by Whitechapel.

You may order a bell by sending a check for \$756, or, if you prefer, a \$100 deposit to Liberty Bell Limited Edition, Dept. 11684, P.O. Box 49414, Los Angeles, CA 90049. Upon receipt of your order, you will be promptly informed of the reservation for the casting of the bell allocated to you. Shortly before casting, you will be billed for the balance, if any.

It is interesting to chart the value of certain other limited editions during recent years. Perhaps the record is held by a pair of Dorothy Doughty quail issued by the Worcester Royal Porcelain Co. in 1940 which fetched about \$50,000 in sale rooms recently. To take a more ordinary example, the porcelain figure of Princess Elizabeth, part of a 1947 limited edition, sold for \$280 each, is now valued at over \$4000.



For COMPLETE, EFFICIENT SERVICES

...few interior designers can
HOLD A CANDLE to *Cannell & Chaffin*

And these *complete services* make it possible for C&C's forty professional interior designers to create more beautiful residential interiors . . . and include:

The opportunity to select from one of the most comprehensive stocks of fine furniture and accessories in the west.

Direct purchasing from leading sources of fine furnishings . . . both here and abroad.

A nationally known design department to help in the creation and execution of any special custom furniture and decorative features.

Expert assistance in all non-creative functions such as special-order purchasing, processing of all necessary paper work, follow-through of all scheduling and progression details, delivery of all merchandise in C&C's own trucks . . . and the financial backing of a reliable organization.

Wherever you are . . . if you are considering a new home or apartment . . . or remodeling your present quarters . . . call or write for your free copy of **BRASS TACKS** . . . an informative booklet about C&C's many advantages in the field of fine interior design.

Direct your request to Dennis Murphy at:

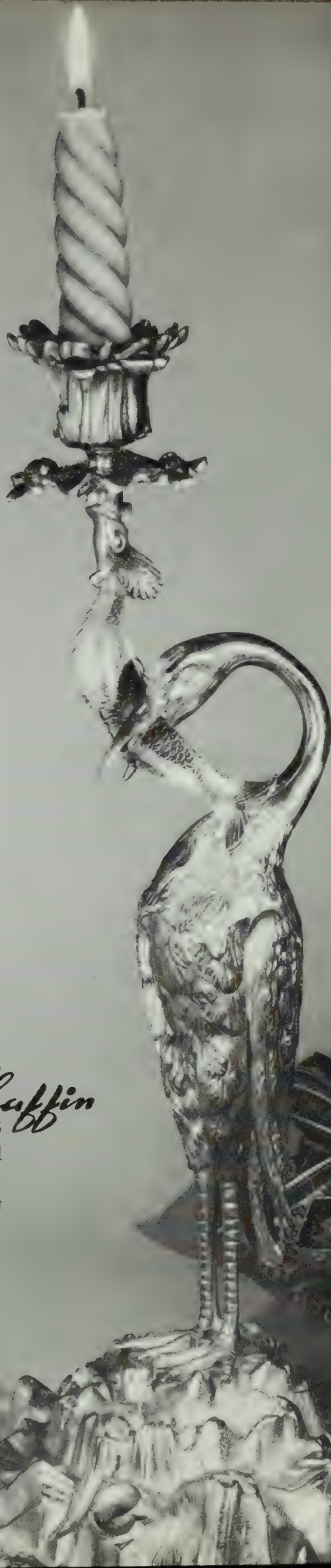
Cannell & Chaffin

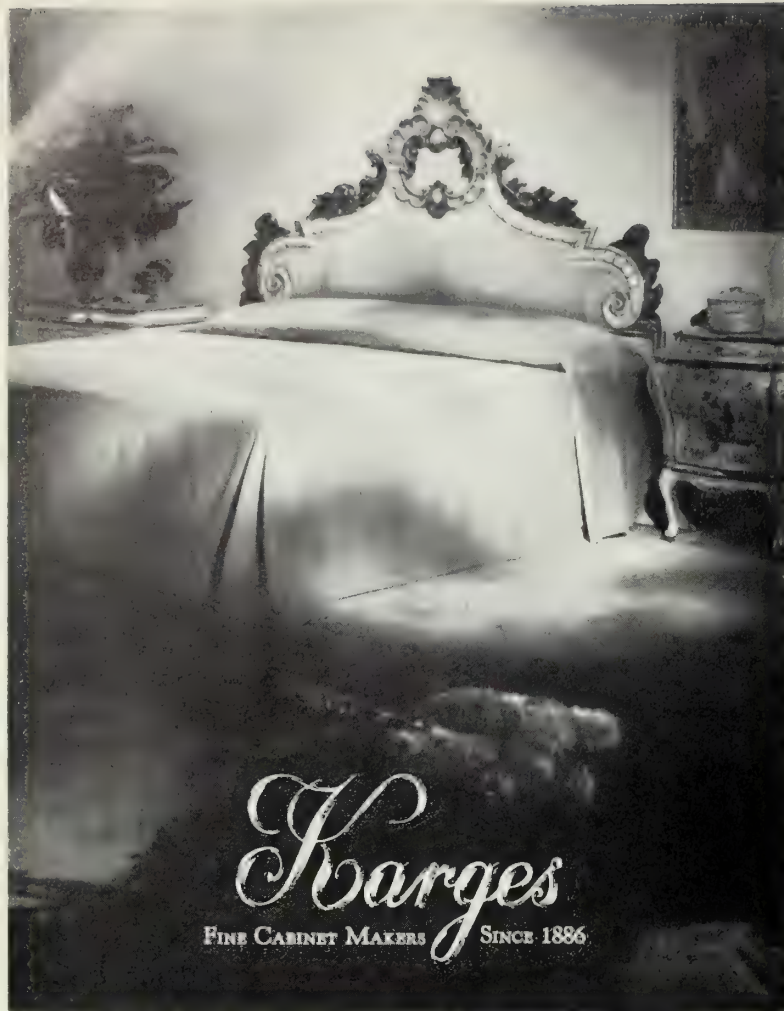
3000-DA WILSHIRE BLVD., LOS ANGELES 90005
(213) 380-9111

Since 1917 . . . the

FINEST FURNITURE & INTERIOR DESIGN

LOS ANGELES
PASADENA
LA JOLLA
FRESNO
CORONA DEL MAR
SANTA BARBARA





Harges
FINE CABINET MAKERS SINCE 1886



The Harges Furniture Company, Inc.
Evansville, Indiana 47707

Write Dept. AD for Brochure (in full color) \$1.00

New York • Chicago • Los Angeles • Philadelphia • Detroit • San Francisco
Boston • Cleveland • Washington • St. Louis • Minneapolis • Miami
Atlanta • Denver • New Orleans • Grand Rapids • Salt Lake City • Montreal



Albert
Van Luit & Co.

WALLCOVERINGS

...always, for the
**MOST BEAUTIFUL ROOMS
IN YOUR HOME**

For many years... the unexcelled decorative smartness of all VAN LUIT designs and colors has been recognized by professional interior designers from coast to coast. Whatever style you prefer... whatever your furnishings may be... there's a VAN LUIT wallcovering that will make *any room*... the most beautiful one in your home. Ask your interior designer or wallpaper dealer to see this and other outstanding VAN LUIT designs.

This lovely design is
EDENHURST

...see it in all its decorative glory
on the back cover of this
beautiful issue.

For Paintings You Can Live With



Gregg Juarez in his Beverly Hills Townhouse

Featuring The Contemporary French School

Galerie Juarez

*635 N. La Cienega
Los Angeles*

*237 Worth Ave.
Palm Beach*



Gallerie is
Originality

*Gallerie
Ltd*

IN THE VALLEY

FINE FURNITURE
INTERIOR DESIGN

19730 VENTURA BLVD., WOODLAND HILLS



Marjorie A. Bedell, AID, *Nationally known Interior Designer is noted for her masterful use of color and furniture placement to create space; also, for residences which combine the comforts of city living with the pleasures of a leisure resort environment. For her many installations from New York to California she has selected her custom furniture from Spencer & Company, designers and manufacturers of custom furniture to the trade. 8730 Santa Monica Blvd., Los Angeles, California 90069 (213) 657-4810.*

Frances MOORE



Antiques and Reproductions

B460 Melrose Avenue Los Angeles 90069
Phone (213) 653-5242

Selectivity



CRITERION

DIMENSIONAL

*the nation's leader
in decorative,
quality entries*

For further information send for literature
DIMENSIONAL, P.O. BOX 10998, SANTA ANA, CALIF. 927
3412 W. 17TH ST., SANTA ANA, CALIF. 92703, PHONE (714) 839

Pool Tables by

Adler

ANTIQUES and AUTHENTIC REPLICAS



Factory and Showrooms
Est. 1957

820 South Hoover, Los Angeles, California

phone: 213-383-7517

Betty Willis
INTERIORS, INC.

Announcing
our innovative
"Kitchen Cabinet"...
a segment of our staff
specializing in creative
kitchens unsurpassed for
distinctive design,
color, comfort &
convenience!

betty willis &
gilbert ruelas
members of
american institute
of interior designers

Studio of Interior Design

1110 S. BALDWIN AVE. — ARCADIA, CAL. — (213) 446-8565



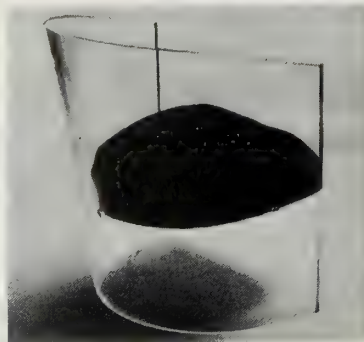
CANTON RESIST—an authorized Metropolitan Museum of Art reproduction
of an 18th century indigo resist. In four colorways with related wallpaper.

Brunschwig & Fils

Decorative Fabrics and Wallcoverings

LOS ANGELES: 114 S. Robertson Blvd. • SAN FRANCISCO: 407 Jackson Square

PACE . . . now at 8950 BEVERLY BLVD., LOS ANGELES



THE PACE COLLECTION

JIL ASSOCIATES INC. / 315 EAST 62ND STREET, NEW YORK, N. Y. 10021 / TE 8-033
PAGE / 8950 BEVERLY BLVD., LOS ANGELES, CALIFORNIA / CR 3-8800

IMPORTS

TAYLOR'S

FINE
FURNITURE
TRENDS



The preferred Interior Designer, in planning a home, creates originality, comfort, and elegance, considering most of all your personal choices—your taste, your way of living, your budget.

Taylor's staff of Interior Designers is highly qualified to suggest and submit innumerable ideas to make the furnishing of every room in your home a new, pleasurable experience.

TAYLOR'S 6479 Van Nuys Blvd.,
Van Nuys

786-5970, 873-1081 • open daily 9-6 • monday and friday 'til 9

*INTERIORS

*Designed without additional charge

FINEST WHOLESALE ANTIQUE IMPORT SOURCE IN THE SOUTHWEST

Pfister's

1804 HI-LINE DRIVE AT OAK LAWN



DALLAS, TEXAS 75207



214/747-0458

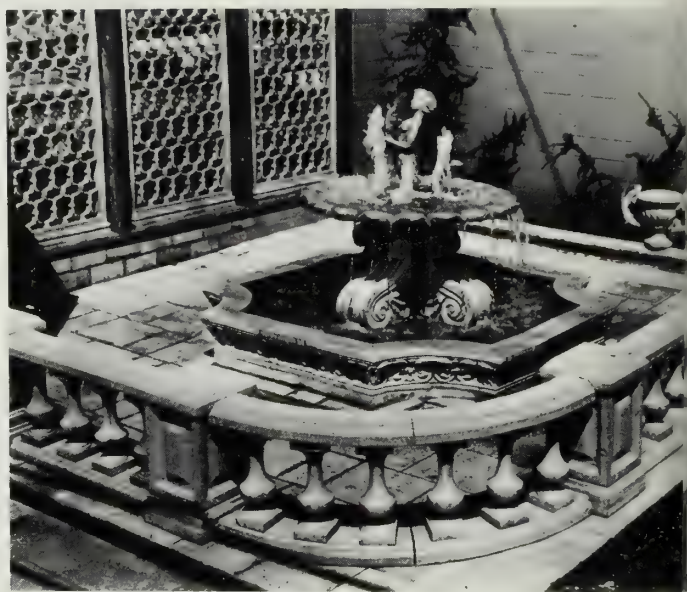
THROUGH YOUR DECORATOR OR DEALER

Salvatore C. Pietro—Sculpture

THE PIETRO STUDIOS

Cast stone balustrades, fountains, grillework

14226 Aetna Street — Van Nuys, California (213) 785-7825



give...so more will live

HEART FUND

**As a convenience
to our readers,
the attached
postage-free
cards are
provided for those
wishing to order
Subscriptions,
Magazine Binders
Back Issues or
Gift Subscriptions.**

**Simply check the
items desired,
write your name
and address
and mail.**

**Your request will be
promptly handled.**

Thank you.

**As a convenience
to our readers,
the attached
postage-free
cards are
provided for those
wishing to order
Subscriptions,
Magazine Binders
Back Issues or
Gift Subscriptions.**

**Simply check the
items desired,
write your name
and address
and mail.**

**Your request will be
promptly handled.**

Thank you.

Luxury Magazine Binder



In keeping with the ARCHITECTURAL DIGEST's quality, a handsome magazine binder is now being offered. Beautifully made of padded imitation leather which covers a stiff board, this binder holds four issues. Each copy is separately held in by a removable aluminum clasp, neatly keeping them for ready reference. On both the front cover and the backbone, the title ARCHITECTURAL DIGEST is stamped in gold for attractive identification.

Binders are available in Saddle Tan as shown above and these additional colors:

Ivory

Green

Blue

Red



LARGE BINDER — \$4.75

Orders Shipped Postage Free

**Use the convenient postage free order card
We'll bill you later.**

TO SEE THE
OUTSTANDING BEAUTY
OF
SALLEE
CUSTOM CARPETING

CUSTOM COLORS
CUSTOM TEXTURES
CUSTOM CARVING
CUSTOM DESIGNS
CUSTOM QUALITIES

... all meticulously crafted
for the satisfaction of the
discerning interior designers
and their important clients.

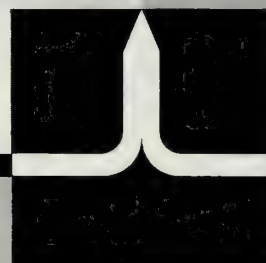


THE MARK OF
THE WORLD'S BEST



PURE WOOL PILE

The wool mark is your assurance
of quality tested carpets made
of pure wool pile



For the name of your nearest source, write
SALLÉE CARPETS, 144 No. Robertson Blvd., Los Angeles 90



for the woman with ideas of her own!

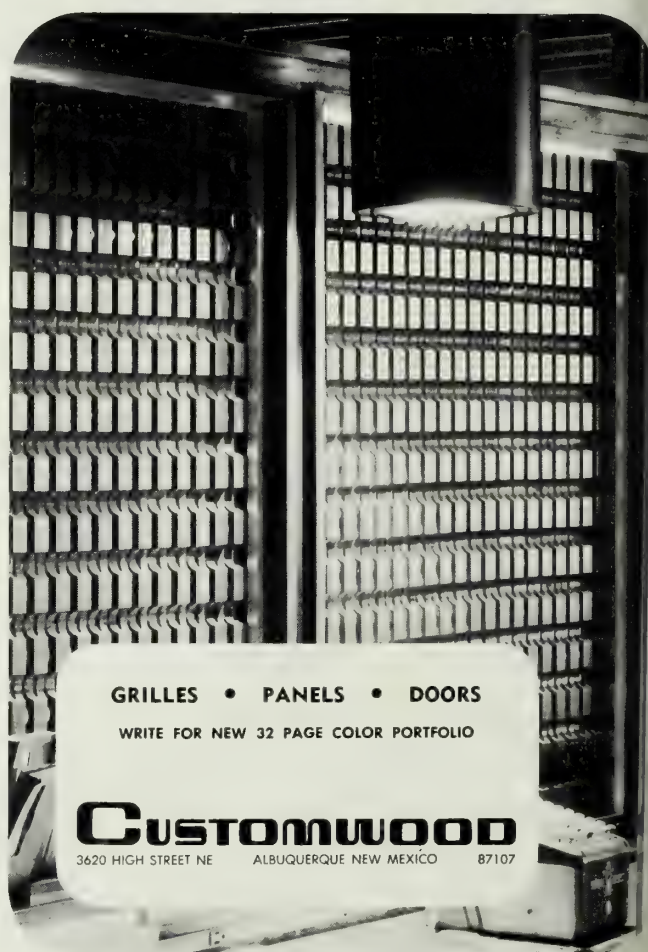
The most satisfying kitchen is the one that is designed just for you . . . for your family, for your way of life. You have such wonderful freedom in creating your St. Charles Custom Kitchen. You choose the features, materials, textures, decorator colors. Each cabinet is individually built to your plan. There is no kitchen so pleasant as the one you create yourself.

Send \$1.00 today for 36-page deluxe color folio of St. Charles Kitchens.



St. Charles CUSTOM KITCHENS
4444 Taylor Road, St. Charles, Ill. 60174

60 pages • 11" x 17" • 3740 • Chicago North Shore Area
• 11" x 17" • 3740 • Los Angeles, Or. • 11" x 17" • 3740



GRILLES • PANELS • DOORS

WRITE FOR NEW 32 PAGE COLOR PORTFOLIO

Customwood
3620 HIGH STREET NE ALBUQUERQUE NEW MEXICO 87107



With pride, we invite
your inspection of the
architect's model and finished plans
of the most fashionable address
in Los Angeles.

The twelve-story New Addition
with four floors of Penthouse Apartments
now under construction at the top of
this most extraordinary hotel.

The Beverly Wilshire Hotel

Hernando Laurin

PROPRIETOR



TWO-GETHERNESS

A pair of handsome brass andirons to hold your logs will bring you a new hearthwarming experience. This addition to your fireplace should be unique and exquisitely crafted. The style or period can be anything you might think of. Our Selection is not to be equalled anywhere. Colonial Shops has been helping decorators and home-owners since 1924 in fulfilling all of their fireplace needs. We'll be glad to send you a catalog of all our reproductions for one dollar. A specific antique or one-of-a-kind item can be photographed and sent to you on request. Let's get together!

Colonial Shops

3350 West First Street, Los Angeles 90004
Telephone: DU 7-8176

donn h. **S**ando



BISON

ARCHITECTURAL • INTERIOR **STEEL**
SCULPTOR

229 21st PLACE • SANTA MONICA 90402 • 451-2774

**Maison
Gerard**
French Provincial Cuisine

*"The flavor of the French Provinces
in the heart of Beverly Hills"*



224 South Beverly Drive • Beverly Hills • CRestview 3-5430

luncheon ■ dinner ■ banquets

A Totally New Concept In Hardsurface Flooring

ED BY L. JARMIN ROACH, A.I.D.



a thousand and one floors

CALIFORNIA CUSTOM VINYL CORP. • 8607 BEVERLY BLVD. • LOS ANGELES, CALIF. 90048

D'Angelo's Capri Carpets
942 So. Highway 9
San Jose, California 95129
408-253-7330

Haywards of Santa Barbara
1025 Santa Barbara Street
Santa Barbara, California 93101
805-965-0011

Floors & Interiors Inc.
4200 N. W. Second Avenue
Miami, Florida 33127
305-758-0513

Newport Floor Covering, Inc.
3500 East Coast Highway
Corona del Mar, California 92625
714-675-1636

French-Brown Floors Co.
7007 Greenville Avenue
Dallas, Texas 75231
214-363-4341

Paul Singer Floor Coverings
868 North La Cienega Boulevard
Los Angeles, California 90065
213-655-9010

Gail Tile & Carpet Co.
4835 Main Street
Skokie, Illinois 60076
312-679-4720

Fred Willey Co.
110 Boylston Avenue East
Seattle, Washington 98102
206-329-2611



MARTIN
of LONDON INC



8335 MELROSE AVENUE LOS ANGELES, CALIFORNIA 90069 (213) 653-1566

WILLIAM A. TAYLOR, INC. 390 DECORATIVE CENTER DALLAS, TEXAS 75207

KEN KEENEY 478 JACKSON SQUARE SAN FRANCISCO, CALIFORNIA 94111 (415) 397-0616



EXPERT SPACE PLANNING

...is worth its weight in gold!

That is because correctly utilized floor space saves time, energy and money in the operation of any type of business enterprise.

Cannell & Chaffin is expert in this highly specialized science...and can through meticulous study, research and analysis...determine the exact requirements of your particular business operation and then plan, divide and utilize the space for maximum efficiency.

Cannell & Chaffin

**COMMERCIAL
INTERIORS**

2843 WEST SEVENTH STREET
LOS ANGELES, CALIFORNIA 90005
TELEPHONE (213) 380-7111

If you are planning new quarters...or the remodeling of your present facilities...write or call Sam Cannell (wherever you are)...and discover the many advantages you are assured of with any of C&C's expert services.

Classic simplicity... today's interpretation by

PRENTICE



653 NORTH LA PEER DRIVE

•

LOS ANGELES

•

90069

"...an inspiring example of the volunteer's role..."

says President Richard M. Nixon about plans of United Funds to boost total giving this year to better serve problem areas. His endorsement follows:

"It cannot be said too often that a large measure of the strength of this nation lies in the spirit of its people working in common purpose for a common cause.... A common cause to which we have traditionally responded is the annual campaign of the United Community Funds. ... This year, the Funds ... have substantially augmented the goal of their local campaigns throughout the country.

"I am pleased to endorse that goal. For I have confidence in our capacity to meet the challenge of human service, and in the success of our voluntary way of getting things done And the United Community Funds ... provide an inspiring example of the volunteer's role in our daily lives.

"I urge all Americans to join in this worthy effort by generously supporting their local campaign."

President Nixon shown with representatives of various United Way member agencies.



28.4 million families benefit from child care, family service, youth guidance, health programs, disaster relief and services for the Armed Forces through 31,500 United Way agencies.



To demonstrate how The Seven Arts Book Society
can help you build a magnificent
art library in your own home...

Take any one
of these valuable books or sets, retail up to \$75,
at savings as much as **70% off retail**



If you appreciate and want to own the finest books on the arts—veritable treasures whose value grows through the years—you will find membership in THE SEVEN ARTS BOOK SOCIETY distinctly rewarding.

Each month the illustrated *Seven Arts News*, which you receive free as a member, will keep you informed about the most important new books published in a variety of fields: Painting, Sculpture, Drawing, Design, Architecture, Music, Cultural History, Urban Design, and others, from which you can choose books in the particular area that most interests you. Each volume is lavishly illustrated, handsomely printed and bound, and comes to you at substantial savings.

You are invited to join THE SEVEN ARTS BOOK SOCIETY now with any one of the beautiful books or sets listed here at the special introductory price noted.

ANY ONE OF THESE—\$4.95

- 700. *Painting in the Twentieth Century*. Werner Haftmann. Two volumes, boxed. 868 pages. 6 1/4" x 9 1/4". Over 1000 illustrations, with 50 in color. Retail \$17.50
- 707. *Michelangelo*. Frederick Hartt. 360 pp. 10" x 13". 134 ills. with 48 tipped-in color plates. Retail \$15.00
- 756. *Modigliani*. Alfred Werner. 160 pp. 10" x 13". 122 ills. with 48 in full color. Retail \$15.00
- 758. *Rembrandt*. Ludwig Munz and B. Haak. 164 pp. 10" x 13". 100 ills. with 50 large plates in full color. Retail \$15.00
- 759. *The Portrait in the Renaissance*. John Pope-Hennessy. 300 pp. 7 1/4" x 10 1/4". 300 ills., notes, index. Retail \$12.50
- 780. *Matrix of Man: An Illustrated History of Urban Development*. Sibyl Moholy-Nagy. 317 pp. 6 1/4" x 9 1/4". 343 photographs, plans, maps, charts, bibliography. Retail \$15.00
- 791. *Love and Joy About Letters*. Ben Shahn. Written, illustrated and designed by Shahn. 77 pp. 13 1/4" x 10 1/4". 62 pp. of art, half in color and seven with gold. Retail \$15.00

ANY OF THESE—\$9.95

- 794. *The Shell: Five Hundred Million Years of Inspired Design*. Hugh and Marguerite Stix and R. T. Abbott. 197 pp. 11 1/4" x 10 1/4". 203 ills., including 82 hand-tipped plates in full color. Retail \$25.00
- 772. *African Art*. Michel Leiris and Jacqueline Delange. 340 pp. 8 1/2" x 11". Over 440 plates, 91 in full color, 11 in 2 colors. Retail \$30.00
- 774. *Drawing: History and Technique*. Herbert Hutter. *Printmaking: History and Technique*. Kristian Sottriffer. 2 vols., each 10 1/4" x 9". 295 pp. 33 color plates, 43 line ills., 57 photogravure plates, 70 monochrome. Combined Retail \$25.00
- 795. *History of Modern Art: Painting, Sculpture, Architecture*. H. H. Arnason. 664 pp. 11 1/4" x 8 1/2". 1393 ills., including 264 plates in full color. Retail \$25.00
- 741. *Flowering of Art Nouveau*. Maurice Rheims. 450 pp. 8 1/2" x 12". 615 ills. Retail \$22.50
- 767. *The World of Marc Chagall*. Roy McMullen. Photographs by Izis Bidermanas. 268 pp. 10" x 13". 69 reproductions, 35 in color. 92 documentary photos, 13 in color. 8-page foldout. Retail \$25.00
- 722. *Pablo Picasso*. William Boeck and Jaime Sabartes. 524 pp. 8 1/2" x 12". Over 600 ills., 45 in color. Retail \$25.00
- 788. *Mexico: Art, Architecture, Archaeology, Ethnography*. 264 pp. 10" x 12 1/2". 308 ills., 53 full color. Appendix, index. Retail \$25.00

SPECIAL OFFERS

- 789. *THE RENAISSANCE*
Flowering of Italian Renaissance, Andre Chastel. 416 pp. 9" x 11". More than 300 ills., 107 in color, 62 in sepia. *And Studios and Styles of the Italian Renaissance*, Andre Chastel. 448 pp. 9" x 11". 300 ills., 119 in color.
Both volumes, combined retail \$60.00, yours for only \$18.95.
- 717. *The World of Music*. Over 1500 pages. 7 1/4" x 9 1/4". More than 5500 entries, 2000 ills. 4 vol. set, retail \$50, yours for only \$15.00.
- 716. *VISION + VALUE*
I. *Education of Vision; The Nature and Art of Motion; Structure in Art and Science*. 3 vols. ed. by Gyorgy Kepes. Over 450 ills. Retail \$37.50
II. *The Man-Made Object; Sign, Image, Symbol; Module, Proportion, Symmetry, Rhythm*. 3 vols. ed. by Gyorgy Kepes. Over 500 ills. Retail \$37.50
All 6 vols., retail \$75.00, yours for only \$19.95.
- 718. *GREAT AGES OF ARCHITECTURE*
I. *Roman, Gothic, Baroque and Rococo, and Modern Architecture*. 4 vols. Retail \$23.80
II. *Greek, Medieval, Early Christian and Byzantine, and Renaissance Architecture*. 4 vols. Retail \$23.80
All 8 vols., retail \$47.60, yours for only \$15.95.

The Seven Arts Book Society

One Park Avenue
New York, N.Y. 10016

You may enroll me as a member of The Seven Arts Book Society and send me the book or set I have indicated, by number, in the box below. Regardless of regular retail price, I will be billed at the special introductory price plus a small charge for postage and handling. In all, I need only purchase four more books in the next year from the many that will be offered at prices substantially less than retail—then I may cancel my membership at any time. My membership will also entitle me to receive free books by responding to the offers explained in my monthly copy of the *Seven Arts News*.

Indicate, by number, your
choice of book or set

Mr. _____
Mrs. _____
Miss _____ (Please print plainly)

Address _____

City _____

State _____ Zip _____



MRS. CLEON T. KNAPP by ARTIS LANE

Artis Lane
PORTRAITS

CURRENTLY EXHIBITING
GALLERY GREGG JUAREZ
LOS ANGELES - PALM BEACH

Please direct your inquiries to
635 1/2 NORTH LA CIENEGA
LOS ANGELES (213) 763-4823



Baker Furniture, Inc.
CABINET MAKERS

14 MILLING ROAD, HOLLAND, MICHIGAN 49423

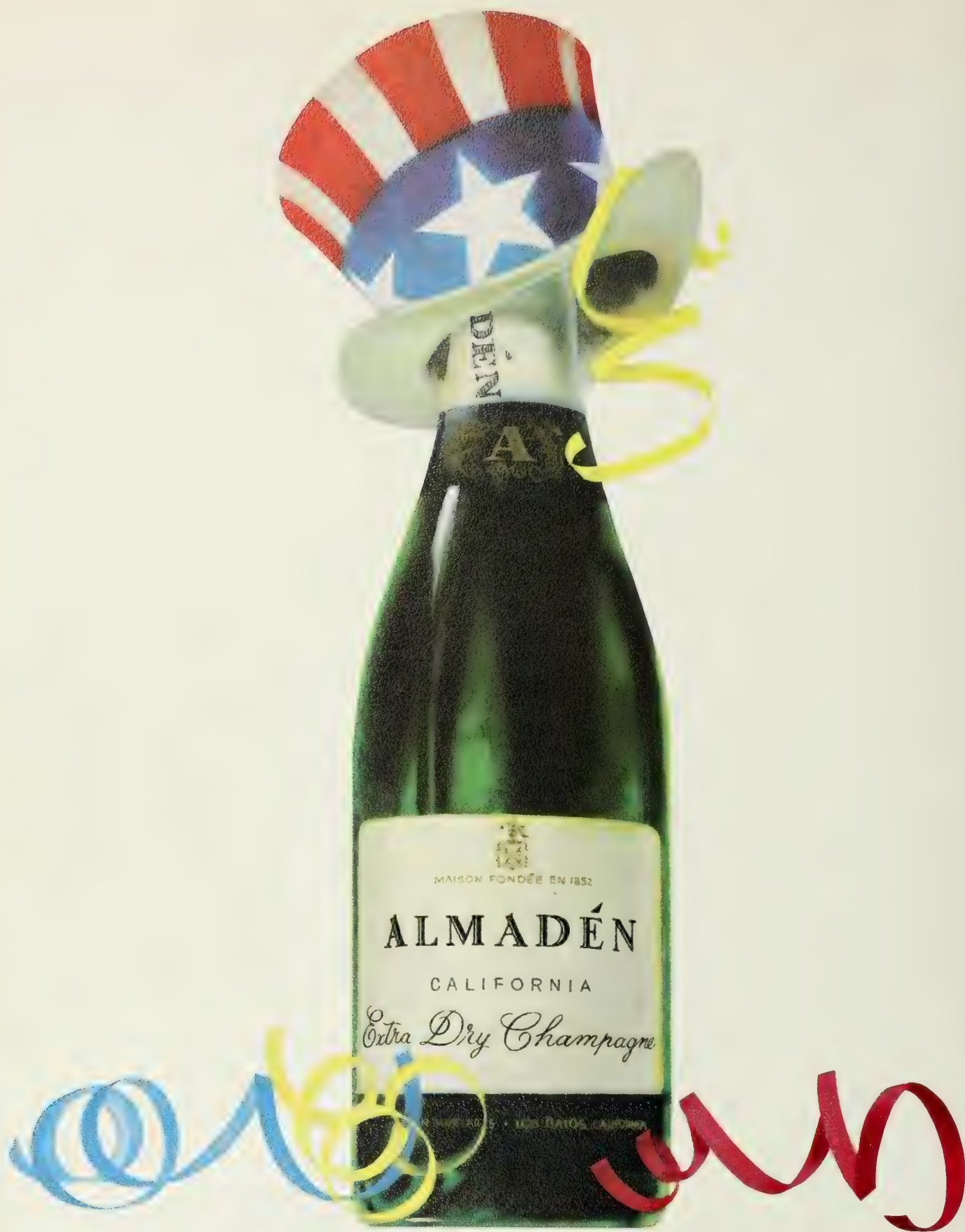
DISPLAYS FOR THE USE OF INTERIOR DESIGNERS ARE MAINTAINED IN:
NEW YORK • CHICAGO • PHILADELPHIA • LOS ANGELES • DALLAS • SAN FRANCISCO • ST. LOUIS • ATLANTA • GRAND RAPIDS

ARCHITECTURAL DIGEST

THE QUALITY GUIDE TO HOME DECORATING IDEAS

WINTER 1970 \$2.95





**Since 1952, successful political parties have
celebrated with Almadén Champagne.**

Almadén Champagne has been served at every Presidential Inaugural Ball since 1952. The winning ticket: Extra Dry. Brut. Pink. Rosé. Sparkling Burgundy. All made in the traditional "methode champenoise." So come to the aid of *your* party...serve Almadén. Almadén Vineyards, Los Gatos and Paicines, California.

ARCHITECTURAL DIGEST

WINTER 1970 VOLUME TWENTY SIX NUMBER THREE

PUBLISHER: Cleon T. Knapp
EDITOR: Bradley Little
GENERAL MANAGER: Colleen A. Knapp
ADVERTISING DIRECTOR: L. Hite Lyall, Jr.
ASSISTANT MANAGER: Howard Meyer
PUBLIC RELATIONS DIRECTOR: Kaye McCallister
ASSISTANT TO THE EDITOR: Marie DeRaad
ASST. TO ADVERTISING DIRECTOR: Jaquelin Tomke
CIRCULATION DIRECTOR: Jean Southern
SUBSCRIPTION MANAGER: Doretha Le Flore
MERCHANDISE MANAGER: Florence Eglit

EXECUTIVE OFFICES

680 WILSHIRE PLACE LOS ANGELES 90005
(213) 386-8520

ADVERTISING SALES OFFICES

EASTERN

ADVERTISING MANAGER: Thomas R. Rule
127 EAST 59TH STREET NEW YORK 10022
(212) 421-1950

MIDWESTERN

R. BRUCE MARSH, INC.
540 FRONTAGE RD. NORTHFIELD, ILL. 60093
(312) 446-9100

SOUTHEASTERN

JOE H. HOWELL COMPANY
1776 PEACHTREE BLDG. ATLANTA 30309
(404) 873-2136

FRONT COVER: A VIEW OF THE MUSIC AREA IN THE LIVING ROOM OF ARCHITECT JOHN C. PORTMAN'S DISTINCTIVE MODERN HOME IN ATLANTA, GEORGIA, SEEN ON PAGES 86 THROUGH 97 OF THIS ISSUE. PHOTOGRAPHED BY ALEXANDRE GEORGES

The ARCHITECTURAL DIGEST is published by the John C. Brasfield Publishing Corp., Cleon T. Knapp, President; Colleen A. Knapp, Secretary-Treasurer. Executive and editorial offices at 680 Wilshire Place, Los Angeles 90005. The publication is issued quarterly: January, April, July and October. Second class postage is paid at Los Angeles, California and additional mailing offices. SUBSCRIPTIONS: One year, \$10.50; Two years, \$19.00; Three years, \$27.50 in the United States and Possessions. All foreign countries add \$1.25 per year. Address subscriptions orders to: P.O. Box 60122, Terminal Annex, Los Angeles, CA 90054. Single issues available at better book stores and newsstands at \$2.95 per copy. For BACK ISSUES AND BINDERS, please use postage free card bound in magazine to place order. In CHANGE OF ADDRESS, please use your magazine label to indicate old address, and affix it with your new address to a standard Change of Address card. For all orders or changes of address, please allow six weeks for processing and delivery. Printed by Fawcett-Haynes Printing Corp., Color by Roberts Engraving; Paper by S. D. WARREN Co. Regional advertising editions are identified by a letter preceding the page number. For example, W represents the western edition, M for the midwestern edition, E for the eastern edition. In all regional advertising edition, the editorial contents remain the same. United States National Newsstand distribution by Eastern News Distributors, Inc., 155 W. 15th Street, New York, N.Y. 10011. Copyright ©, John C. Brasfield Publishing Corp., 1970. All rights reserved in all countries. Copyright contents may not be reproduced in any manner or form without the prior written permission of Architectural Digest.

8 THE WESTERN WHITE HOUSE AT SAN CLEMENTE

Exclusive first-time showing of photographs of the interiors of President and Mrs. Nixon's new winter home in San Clemente, California. The Old California Spanish style structure was refurbished and decorated, with the designers following the wishes of Mrs. Nixon, to create a home that expresses the First Family's personality and preference for casual living.

.....Interior design by Jerry R. Alsobrook, Tom Hamilton, Ben Jutzi, Virginia Knight, (all A.I.D.) of Cannell & Chaffin

24 NEW YORK DESIGNER'S WINTER RETREAT IN FLORIDA

The Coconut Grove, Florida home of designer Howard Perry Rothberg II, of New York City. Designed as a modern setting for fast-paced resort living during the winter months.

.....Interior design by Howard Perry Rothberg II

30 RESORT HOME IN PALM SPRINGS

The new Palm Springs residence of Mr. and Mrs. Roy G. Woods, Sr., of Oklahoma City. A large contemporary home designed for maximum enjoyment of living and entertainment in desert resort.

.....Designed by Arthur Elrod, A.I.D. and Harold Broderick, A.I.D. of Arthur Elrod Associates

44 ST. LOUIS COLLECTOR'S SETTING FOR ART

The contemporary home of Mr. and Mrs. Charles H. Yalem in St. Louis, Missouri incorporates eighteenth century furniture to create an elegant setting for their outstanding collection of fine paintings.

.....Interior design by Joseph Braswell, A.I.D.

58 CONTEMPORARY MOUNTAIN HOME PLANNED FOR VIEWS

The Montecito, California residence of Mr. and Mrs. Grant Ehrlich has an unusual plan devised to take full advantage of the views from their property in the Santa Barbara Mountains.

.....Architecture by Warner, Morris & Wilson

.....Interior design by Richard H. Meyn, A.I.D., of Byars, Alexander & Meyn

66 DESIGNER'S HIDEAWAY

An old barn in Poundridge, Westchester County, New York is converted to a weekend hideaway for noted designer William Pahlmann. Major decoration is high barn walls laden with paintings and porcelain.

.....Interior design by William Pahlmann, F.A.I.D.

74 VINCENT PRICE "ON ART"

The noted actor, author, and art authority writes of his views on art and collecting. The article includes photographs of Price home showing how they use and live with their remarkable collections.

.....Written by Vincent Price

86 UNIQUE EXPRESSION OF SPACE AND FORM

The modern home of architect John C. Portman, Jr., in Atlanta, Georgia is a successful exercise in the use of space and form to create an unusual home for family living.

.....Architecture by John C. Portman, Jr.

98 ASPEN SKI LODGE PORTRAYS OLD WORLD CHARM

Mountain lodge in Aspen, Colorado is designed as a retreat for avid skiing enthusiasts. Unusual architectural and decorative treatments create an old world atmosphere.

.....Designed by Thomas Lane

THE QUALITY PUBLICATION DEDICATED TO THE HOME AS A WORK OF ART

If your sofa is a very private
adventure...your personal island
in a jabberwocky world...
then you have a taste for Tomlinson.



A sofa . . . a chair . . . they're the last islands. You retreat with newspaper, a book, a private dream—and you suddenly achieve an ordered world. Tomlinson knows how it is with islands. That's why they offer more than 80 sofas, 68 of them in multiple lengths from 30 to 108 inches. And all with 12 different skirt treatments, hundreds of fabrics.

This is an etagere . . . a proudly vertical something. It welcomes a lamp also. A pair embracing a sofa can get very special. They're most resourceful in the bedroom too.



You read ads boasting of six finishes for furniture. Well, below is a display of Tomlinson finishes. Of these, 16 are standard. That means, all furniture designs can be ordered in any of these—at one price. In addition, most of these 16 come with any of 13 stripings. This figures to such a number of combinations that we gave up on the arithmetic.



Your island is a desk . . . that smells of exotic woods . . . and feels like suede? Crafted of Tasmanian veneers and Lagoda burl, this Georgian design has four drawers, one for files. The middle drawer locks to give you the feeling of a very private person. If being Georgian is inhibited curves and all this anodized brass, it's no wonder the Traditionalist lurks in many of us.



Isn't this a "once-upon-a-time" sofa? Its design is 17th century Jacobean which becomes gay and whimsical with a very present-day Pucci print.

To craft furniture that becomes a personal haven demands much of the manufacturer. It helps if your name is behind the venture. At Tomlinson, there's a third generation giving its name to these near-museum craftings. The name has come to mean a family that works with furniture as Cellini did with precious metals. *To indulge further your taste for Tomlinson, send \$1 each for our Cabinet/Upholstery portfolios to Tomlinson Furniture, High Point, North Carolina 27261.*

TOMLINSON



1970 Hardtop Sedan de Ville, Cadillac Motor Car Division

Cadillac makes any occasion the occasion. However brilliant the event, your pleasure will be heightened by arriving in the world's most desired luxury car. Its richly tailored interior provides an atmosphere of taste and elegance. Its smooth and responsive performance prepares you for an experience that's both relaxing and stimulating. Its graceful beauty will invite all those who care about the finest to enter the spirit of the seventies. Come discover the many excellent reasons why Cadillac ownership is so highly regarded. It's always an occasion to look forward to.

Cadillac
STANDARD OF THE WORLD



"ARABESQUE" a softly woven Belgian
linen; its print a lush tree and fruit
design. Selected by the top interior design
firms for the finest homes
in our country.

155 EAST 56TH ST., NEW YORK;
BOSTON; PHILADELPHIA; CLEVELAND
MIAMI; DALLAS; CHICAGO;
LOS ANGELES; SAN FRANCISCO.
STROHEIM & ROMANN





First Choice For A First Lady...

Selected patterns from KINDEL's exquisite Louis XV collection
by master Grand Rapids craftsmen, in a choice of hand-applied
finishes. Available through interior designers and selected fine
furniture stores. For a personal album containing a comprehensive
collection of Kindel furniture, please send one dollar.

KINDEL FURNITURE COMPANY 100 GARDEN STREET, GRAND RAPIDS, MICHIGAN 49502.





UNICORN

The graceful creature who has existed in mythology for four thousand years as a symbol of love, marriage and fertility—delicately modeled in porcelain by CYBIS



President and Mrs. Richard M. Nixon's private home in San Clemente, California is presented in this issue with the highest respect and recognition. Respect because of our familiarity with the manner and spirit in which the home's interiors were planned and realized; and, recognition of the fact that, with a sense of pride and fulfillment, the President and his wife

chose to disregard privacy and publicly share their special sentiments for this California home. ARCHITECTURAL DIGEST is honored to be selected to publish that portion of the President and his family's private life that every person holds dear, but that public officials sometimes forfeit.

Designers and artisans were thrilled to work with Mrs. Nixon. Her consideration and sensitivity made the project a delight and privilege. The requirements were seemingly impossible to meet, yet, Mrs. Nixon's charm and cooperation removed the barriers and everyone extended their energies beyond the ordinary. Anyone who has remodelled a house, from rewiring to the last touch-up, knows the labor and time involved. All these efforts were accomplished without demand or pretension. The designers and craftsmen all worked in a "frenzy"; but the prevailing motivation was a recognition that the project was certainly important. It was not only for the First Family of these United States, but, also more important I believe, was a genuine desire to please and accomplish to the best of their ability and professionalism. Satisfaction rather than obligation was the true spirit of the project, and only Mrs. Nixon and her gracious understanding could generate this enthusiasm.

All things considered, this is a home in the real sense of the word. It is not intended to be a showcase per se; nor is it an official residence. The entertaining and guest accommodations were purposefully limited to insure privacy and a family atmosphere. Considering any contingency, the facilities serving the Chief of State are all there, of course. However, they are subservient to the intimacies and requirements of the family. With the demands upon the President and his family, whatever solitude and regeneration can be found should certainly be captured. Mr. and Mrs. Nixon's home in San Clemente offers this in a quiet and spring-like fashion, and, again, we are happy to present this lovely home.

This idea of "getting away from it all" is further offered in this Winter 1970 issue in our publication of three resort homes: located in Coconut Grove, Aspen and Palm Springs. Each home reflects a resort living theme, but in contrasting

ways. The Rothberg residence in Florida sleekly departs from the owner's habitat in New York, thereby provoking a total change in pace and environment from the day-to-day oppression of metropolitanism. On the other hand in Palm Springs, the Woods family of Oklahoma City did not want a change in their life style. So, they retained the same flavor of their permanent residence (previously shown in our Spring 1966 issue) and even commissioned the same designer, Arthur Elrod. Both homes beautifully present contemporary stylization.

The home closest to the usual concept of resort living is the lodge in Aspen. Exactly tailored for the snow and winter sports, it emulates the surrounding country. The homeowner has several residences around the nation, and it therefore seems only natural that the design held to the ski lodge flavor.

All of these "homes away from home" portray a single concept; more Americans are turning to second, and even third, homes. And, these additional homes do not resemble the usual vacation "cottage." They will be located largely in destination resorts wherein commercial and private jets will permit full travel convenience; and, our leisure time will further allow (and perhaps dictate) that these second homes assume the characteristics and facilities of the permanent residence. These homes as editorialized herein dramatically serve to illustrate this concept.

The art world is another significant contribution to this Winter 1970 issue. Mr. Vincent Price, probably best known for his motion picture fame, is also one of our most respected art connoisseurs. Editor Bradley Little asked him to relate his views and observations on art. With a great respect for beauty, Mr. Price responded with a very personal and discriminating discussion which reveals his insight and consideration toward man and his nature with art. Supplementing the article is photography of his home which illuminates Mr. and Mrs. Price's personalities with art in general and the myriad of their important collections in particular.

Since we inaugurated a continuing series of articles on art, there have been queries as to the place of art in the decorative scheme of an interior. We feel that designer Joseph Braswell illustrates some dramatic ideas in the design of Mr. and Mrs. Charles H. Yalem's St. Louis residence.

Everybody on our staff is excited with this Winter 1970 issue. Fittingly so because 1970 begins our Golden Anniversary. There will be announcements throughout the year as we celebrate — all planned to set the stage for the next fifty years. And, with this year 1970, may we extend all best wishes and express our hope for a peace on Earth.

CLEON T. KNAPP, PUBLISHER



THE WESTERN WHITE HOUSE AT SAN CLEMENTE

The private homes of Presidents and how they live outside of official Washington have always been of great interest to Americans everywhere. Of special national interest is the newly acquired home of President and Mrs. Richard M. Nixon in San Clemente, California. Presidents and their families have little privacy, with their lives dedicated to the high Office and to the people who chose them for it. Nevertheless, President and Mrs. Nixon have chosen to share with the public their private family retreat in San Clemente, through a pictorial tour of the interiors of the house. ARCHITECTURAL DIGEST is privileged to be selected as the first publication to present photographs of the First Family's private home.

It was not surprising that President and Mrs. Nixon should elect to make their second home in San Clemente. As native Californians, their roots are firmly planted in the Golden State. They have strong ties with family and friends on the West Coast and enjoy the California way of living.

The property they chose is a site located midway between Los Angeles and San Diego, in a scenic stretch of the California coastline that is said to offer some of the best surfing in the world. San Clemente itself is a peaceful coastal community that, until recently, had escaped any undue amount of attention from the outside world. It is a quiet beach environment with none of the problems that plague metropolitan areas. A particularly dependable year-round climate makes it a veritable garden spot.

With all its sense of seclusion, the property at San Clemente is anything but remote. Land, sea, and air transportation are virtually at the doorstep of the new Western White House. A Marine Corps air base nearby, an adjoining Coast Guard installation, and a railroad line that passes through the property make it readily accessible to any part of the world.

INTERIOR DESIGN BY CANNELL & CHAFFIN OF LOS ANGELES





PHOTOGRAPHED BY GEORGE SZANIK

On the previous pages are views of the exterior of the house and the arched Entrance leading to the PATIO, at left. In the typical Spanish manner, the house surrounds a large interior patio with a fountain in the center. Most of the rooms open onto wide Galleries, right, which serve as passageways from one part of the house to another. Characteristically Spanish is the extensive use of decorative tiles seen in the Gallery paving and the fountain. The only two story portion of the home, seen in one corner of the Patio, is President Nixon's STUDY. The Patio and the grounds outside the house were landscaped in a natural, casual manner to maintain an open feeling and to allow maximum views of the Ocean.

The home itself is a rambling California Spanish style structure built in the 1920's. Its plan is reminiscent of haciendas found in Spain and Mexico, with rooms that form a square around a large central patio. On three sides of the patio are wide galleries paved with colorful tiles. Most of the rooms open onto the galleries and overlook the patio with a tile fountain in the center. The architecture is characteristic of early California structures, with thick white stucco walls, arched doors and windows, and a traditional red Spanish tile roof — all strong reminders of the region's Spanish heritage.

In refurbishing the house, Mrs. Nixon's major aim was to create a friendly, personal atmosphere—a home for the family. She wanted to retain the character and feeling of the original structure and the grounds, and she wanted the newly designed interiors to reflect an easy informality and an air of warmth and hospitality.

To assist in the sizeable undertaking, the design firm of Cannell & Chaffin of Los Angeles was recommended to

Mrs. Nixon for the project. Joseph K. Cannell, A.I.D., President of the company, directed the project and selected a team of interior designers, headed by Jerry Alsobrook, A.I.D., and including Tom Hamilton, A.I.D., Ben Jutzi, A.I.D., and Virginia Knight, A.I.D., all members of the Cannell & Chaffin interior design staff.

Mrs. Nixon, with her personality and sensitivity to design, established a close rapport with Mr. Alsobrook, enabling him to understand her wishes and to expedite them successfully. Execution of the work took place in record-setting time, with manufacturers, suppliers, and craftsmen making an all-out effort to meet the needs of the President's busy schedule. Joseph Cannell described it as a superb example of team effort, wherein everyone was imbued with a spirit of harmony and cooperation to get the best job done in the most expeditious manner for their First Family. When the project was completed, President and Mrs. Nixon expressed their gratitude with a reception for all of the participants and their families.

CONTINUED ON PAGE 12



The large LIVING ROOM is the center of activity for the Nixon family. The bright and cheery color schemes of warm golds makes it an inviting area for any occasion. Arched windows give dramatic views of the Ocean. Furnishings are a mixture of contemporary and traditional pieces. Printed sofa and drapery fabric is from Greeff Fabrics. The custom designed rug was made by Sallee Carpets. Upholstered sofas are by Martin Bratrud. Parquet top table from Baker Furniture. Cane back arm chairs from Cannell & Chaffin Import Shop. Shutters by Atlas.



The completed house shows color schemes that were devised to evoke an airy, informal mood. Rustic ceiling beams throughout the house were painted light colors to eliminate the darker effect that existed before. Windows in many of the rooms were enlarged for increased light and views. Dense planting that had grown up around the old house was cleared away to create new vistas of the lawns and the Ocean. Many of the furnishings were previous Nixon family possessions. Some were painted, refinished, or reupholstered to coordinate

with their new setting. New pieces were carefully selected to create a harmonious and unified composition. Throughout the house, mementoes of historic and personal significance are displayed as accessories. Faithful to the way Mrs. Nixon visualized it in the beginning, the home has recaptured its indigenous character and exudes a new atmosphere that expresses the Nixon family's personality, their hospitable nature, and their preference for the casual manner of California living.





The DINING ROOM, right, reflects Mrs. Nixon's preference for French inspired styles. Soft lighting and subtle colors give the room an atmosphere of warmth and hospitality. Pale gold walls provide contrasting backgrounds for the colors of the oriental style rug and the bright blue velvet on the host chairs. Crystal chandelier is from Cannell & Chaffin Import Shop.

A BREAKFAST AREA, left, is furnished in the Italian Provincial style with a round table by Heritage and cane armchairs by Lobe-line Furniture Co. Colors continue the scheme of the Living Room, repeating the rug and adding floral patterned draperies by Stroheim & Romann. Area rug from Sallee.

Throughout the house are numerous objects of personal significance — gifts from heads of state and souvenirs from trips to the Orient. Below left, a lacquered panel from Vietnam, an inlaid Chinese box, and items from Nepal. Below, a small lacquered chest from Korea inlaid with mother-of-pearl.







PRESIDENT NIXON'S BEDROOM is furnished with tailored Mediterranean styled pieces that have a sturdy, comfortable look. The theme of rich reds and off-white with a strong use of textures creates a more masculine atmosphere than the other bedrooms. Bedspread and clubchair fabric is a red and white traditional pattern. Cane and fruitwood headboard is from Cannell & Chaffin Import Shop. Chests either side of the bed are by Henredon; open armchair is by Martin Brattrud. Shutters by Atlas.

At the left is one of the many prized possessions to be seen in the house — an elegant gold filigree box that was a personal gift to President and Mrs. Nixon from Emperor Haile Selassie.

PHOTOGRAPHED BY GEORGE SZANIK

WESTERN WHITE HOUSE

Evidence of President and Mrs. Nixon's fondness and appreciation for the oriental culture can be seen throughout the house. Seen at the left is a grouping of beautiful ivory carvings gathered from various countries in the Orient during their numerous visits there over the years.

Below is a view of the Baker desk in the President's STUDY which is the only second floor room in the house, located away from major areas for the purpose of maximum seclusion and privacy. The room is used as an office in addition to an official office at the adjoining Coast Guard installation. Among personal mementoes in the Study is a duplicate of the plaque commemorating the first moon landing.





MRS. NIXON'S BEDROOM has a festive spring-like color scheme of greens and yellows. For unity, a single floral patterned fabric from

Stroheim & Romann was used for the bedspread, upholstery on a clubchair and ottoman, and as draperies at the windows. The



headboard and night tables with wire mesh doors were made by Kindel Furniture. Windows in all the bedrooms have louvered

shutters made by Atlas Shutter. Green wool carpeting was made by Medallion. Chest is from Cannell & Chaffin Import Shop.

TRICIA NIXON'S BEDROOM, right, employs a stylized floral print from Artmark in gay colors for a light, airy atmosphere. Lamps and upholstery provide a yellow accent. Painted headboard and night tables were made by Milling Road. Shutters by Atlas. A GUEST ROOM, below, is decorated in summery shades of greens and yellows. Painted furniture and wicker chairs from Tropical heighten the casual effect. Headboard and night tables are by Thomasville Furniture Co.





PHOTOGRAPHED BY GEORGE SZANIK



On the ocean side of the house, a large SWIMMING POOL, opposite, was built on the site previously occupied by tennis courts. The Pool was lined with decorative Spanish tiles to relate to the old tile paving used elsewhere for galleries and walkways. Furniture by Brown Jordan. Beyond the Swimming Pool is a GAZEBO, below. Situated near the edge of a bluff, it has excellent views of the beach and the Ocean and offers a tranquil place to watch the spectacular sunsets. Upholstered furniture from Willow & Reed.





NEW YORK DESIGNER'S WINTER RETREAT IN FLORIDA

Designer Howard Perry Rothberg II, like many other Easterners, prefers to spend the winter months in the sunny climate of Florida. The place he chose as a winter escape is Coconut Grove, Florida, near Miami. Mr. Rothberg is a resident of New York City, where he has a large old townhouse on the East Side of Manhattan.

In designing his winter retreat, his aim was to create a setting geared to the pace of today's resort living — a pace that can sometimes appear to be as fast as that of his favorite hobby, sportscar racing, of which he is an avid enthusiast.

Realizing variety to be the proverbial herb that enhances our existence, Mr. Rothberg designed his Coconut Grove home as a stark contrast to his antique-filled townhouse in New York. It was planned as an airy pavilion with a free flow of space, open areas and large walls of glass leading to lush tropical gardens that surround the house. It was planned to be easy to maintain and care for and relatively trouble-free when he's not in residence. Whereas his townhouse home during other months of the year has heady color schemes and rich textures, his winter place was planned with brick walls painted sparkling white and with shiny white ceramic

tile floors in the main living area as a sleek background for resort living. As opposed to the profusion of antiques found in his New York home, his Coconut Grove house is furnished with modern pieces — light in scale and simple in form. Most of the furnishings are of plastic, leather, chrome, and glass to maintain the modern look that such textures and materials provide. All are grouped in sparse arrangements that add to the look of lightness and create generous areas for entertaining when the occasion calls for handling a large number of people at one time.

Unusual features of the house include an atrium-entrance with antique iron gates. The Atrium is open to the sky, but screened for protection. A wide opening of hidden sliding glass doors allows it to become part of the Living Area. Another feature is the combination bar and kitchen. Open to the Living Room, all kitchen equipment is below eye level behind the bar, permitting the host to prepare dinner without actually leaving his guests — another facet of informal entertaining that is part of today's resort scene.

DESIGNED BY HOWARD PERRY ROTHBERG II



The unusual BAR-KITCHEN, opposite, has all equipment hidden behind twelve foot marble counter. Chrome barstools by Directional.

A view from the Dining Area shows the ATRIUM-ENTRANCE and the antique iron gates. Table and leather covered chairs are by Knoll.

WINTER RETREAT

The main seating area of the LIVING ROOM is comprised of Mies Van der Rohe chairs covered in leather, a glass and chrome coffee table, and a custom tailored sofa upholstered in an off-white textured fabric. Wall decorations include an abstract painting in black and white by John Klinkenberg, and a smaller painting over the fireplace by Tchelitchev. Brick walls and the exposed rafters of the ceiling are painted pristine white to complement the airy, modern mood of the room. Flooring throughout the area is white ceramic tile. Long windows either side of the fireplace look onto lush gardens. All furniture, with the exception of the sofa, is from Knoll. Sofa upholstery is from Thaibok. Modern stereo music cabinet is by KLH.



PHOTOGRAPHED BY GRIGSBY





PHOTOGRAPHED BY

The DEN, left, has a long sofa that converts to twin beds, permitting the room to serve double duty as an extra bedroom for guests. Works of art include a painting by Wallace Mitchell over the desk and a terra cotta figure by Charles Haines. Sofa-beds are by Chesapeake-Siegel; other furnishings are from Herman Miller and Knoll.

An unusual SHOWER arrangement, right, off the Master Bath, gives the feeling of a greenhouse with glass roof and walls extending into a garden of tropical plants.

The MASTER BEDROOM, below, has its own private, screened-in terrace. The only pattern found in the house is the bed, wall, and draperies in a striped fabric by Thaibok.





RESORT LIVING IN PALM SPRINGS



RESORT LIVING IN PALM SPRINGS

Resorts such as Palm Springs, California are becoming increasingly popular as year-round retreats. Jet travel makes it easier to get to the resorts, regardless of where in the country one lives; and there are more people with more leisure time to spend in them than ever before. Resorts that used to be seasonal are now active throughout the year. Desert resorts, in particular, that used to be unthinkable in summer months are now made comfortable by recent advances in airconditioning. All these factors are bringing about a change in the kind of homes people build in resorts today. They are larger, more lavishly appointed, and are designed for more frequent use and for periods of longer duration.

An outstanding example of the growingly extravagant new breed of resort homes is the recently completed Palm Springs home of Mr. and Mrs. Roy G. Woods, Sr., of Oklahoma City. Selected for its exceptional site overlooking the Thunderbird Country Club, the house was extensively remodelled, enlarged, and decorated by Aruthur Elrod Associates. The large contemporary structure was designed for total enjoyment of the climate and the views. Inside are large rooms for living and entertaining, all with good views of

the desert and the mountains. Outdoor areas provide for all the favorite desert activities — sunning, swimming, tennis, or just relaxing — and nearby is the famous Thunderbird golf course.

Furnishings of the home were all planned in the contemporary and modern vernacular, with an abundant use of chrome and glass and a wide variety of unusual forms and textures. To achieve a mood of individuality, many of the furnishings seen throughout the house were custom designed and specially made for the individual areas. Different rooms were designed to evoke particular moods through the use of color, with subdued colors setting the mood for areas intended for relaxation or quiet entertaining, and with bright and vibrant colors used to increase the tempo in areas designed for more festive activities.

The design of the home exemplifies contemporary luxury, maintaining the mood of the jet age resort community where the way of life is fast but leisurely. The home provides a concentrated setting for the primary purpose of resort living — an intense devotion to fun and relaxation.

DESIGNERS OF THE INTERIORS AND THE REMODELLING WERE ARTHUR ELROD, A.I.D. AND HAROLD BRODERICK, A.I.D. OF ARTHUR ELROD ASSOCIATES, PALM SPRINGS.





The FACADE of the house, left, features a large paved forecourt with a fountain and modern sculpture by King Zimmerman. The Entrance was emphasized by tall columns of travertine. Other walls are board and batten with a pattern of small vertical windows. A continuation of the same treatment disguises the doors to a four car garage.

The ENTRANCE, above, is an atrium-like area with a skylight and a pool, laden with a profusion of plants and flowers. Access to the house is dramatized by a walkway across the pool with water flowing under glass strips in the floor. Floors are travertine and walls are pecky cypress painted green. The modern painting by Andy Nelson is from Ankrum Gallery. The chandelier is from Courant.

On the previous pages is the POOLSIDE LIVING AREA with brightly upholstered modern furniture by Knoll. Pool and terrace are paved with black terrazzo. Wall sculpture is by Robert Seyle.





One view of the LIVING ROOM shows the way subtle color schemes devised for certain areas of the house create different moods — here the mood is one of quiet relaxation. The color scheme emanates from the multi-colored carpet, specially designed by William Raiser, with large rectangular panels of different colors. The large sofa and clubchairs were also custom designed, providing a long, low silhouette that accents the ceiling height. Walls are covered in a heavy woven texture in soft grey-green. Over the sofa hangs a painting by Helen Lundeberg. Other specially designed items in the room include the wooden grillework at either side of the sofa wall made by Atlas Shutters, the cocktail tables by Devin, lamps by Richard Lindley, and a breakfront by Tom Huntley. All fabrics are by Robert Crowder; upholstered pieces by Prentice; carpet by Edward Fields.



PHOTOGRAPHED BY LELAI



The BAR-GAME ROOM makes a great departure from the quiet subtlety of the adjoining Living Room. Here, brilliant red provides a shocking contrast with the ebony colored walnut walls of the Bar. An additional accent of boldness is the tiger striped leather on the front of the bar and also used as seat cushions for the cane backed barchairs. The travertine floor in this room is left uncovered except for a tiger skin rug under cocktail tables at the left, where a corner sofa arrangement provides comfortable seating for tele-viewing. Television screen and a music system are installed in cabinets behind the bar. Flamboyantly modern chairs in red by Turner T are used as game chairs around a black lacquered table. Repeating the red is a large abstract by Andy Nelson. Special finish on walls is by Richard Wilkinson; barchairs by Brickel.



The large DINING ROOM, measuring twenty-five feet square, was designed for maximum versatility in the number of people it can seat — a wise safeguard for the informal way of resort living. Designers Elrod and Broderick created an arrangement of two dining tables which provide a pleasant solution for an intimate dinner for four or six people at one table; or each table can comfortably seat eight, permitting the Dining Room to serve sixteen people when both tables are in use. The muted color scheme closely follows that of the Living Room. The rug was custom designed by William Raiser in a flowing herringbone pattern and executed by Edward Fields. Lacquered dining tables were designed with chrome inserts and bases. Dining chairs are upholstered in a handwoven texture from Robert Crowder. Rising from the planting is a modern sculpture by Etrog, from Galerie du Jonelle. Accessories are from Hudson Rissman.







The MASTER BEDROOM SUITE is a generous area that combines a large Sitting Area with the Bedroom, and separate storage, bath and dressing facilities for both Mr. and Mrs. Woods. The Bed Area, above, has a large, custom designed four poster bed with a pair of chests finished in mother-of-pearl lacquer to match the bed. Chests and bed were made by Peter Schrader. Bitter green carpeting by Savnik establishes the color theme throughout the suite. To the left of the bed is a painting by Pollock from Jefferson Galleries. Fabrics are all handwoven by Maria Kipp. Lamps are antique oriental porcelain from Paul Ferrante.



The SITTING AREA has a sofa and clubchairs grouped around a fireplace. One corner of the room has a desk unit of lacquer and lucite. Loosely woven case-ment draperies open to a panoramic view of the desert and mountains. A motorized television set rises out of the cabinet between clubchairs for viewing from the bed. Upholstered furniture is by Prentice; all fabrics by Maria Kipp. Other views of the Suite reveal extensive Bath and Dressing areas designed for Mrs. Woods. The spacious Bath has a skylight and large walls of mirrors. The large Dressing Closet is lined with clothes racks and storage areas above and below. An island storage cabinet has lucite drawers that are lighted for easy visibility.





PHOTOGRAPHED BY LELAN



MR. WOODS' BATH AND DRESSING AREA was designed with cork and mirrored walls, walnut travertine counters and dark wood cabinets. A special arrangement was devised for sit-down shaving, with a mirrored niche that has theatrical lighting. The bath and shower area opens to a small sunning garden with a piece of sculpture by Schuler from Ankrum Gallery. Special bitter green carpeting with a brown panel insert was made by Savnik. All hardware and fittings were custom designed and crafted in bronze by Design Crafts. A leather chair and ottoman nearby provide an area for relaxing. Adjoining the area is a large closet lined with brown alligator patterned vinyl. Lamp, stool, and other accessories are from Hudson Rissman.

ST. LOUIS COLLECTORS' SETTING FOR ART

The St. Louis, Missouri home of Mr. and Mrs. Charles H. Yalem was created as a setting for a distinguished collection of paintings that include most of the masters of the French School. Also seen in the home are fine examples of eighteenth century French furniture and lighting fixtures, sculpture and objets d'art — all meticulously selected to create a composition in keeping with the art collection.

The challenges were many in designing the proper backgrounds for the way Mr. and Mrs. Yalem live, and at the same time giving the paintings the attention they deserve. Although the structure itself is contemporary, they wanted a period setting. They did not, however, want a museum atmosphere, even though their collection of paintings is worthy of one.

Their contemporary home was designed for comfortable living, with large spaces that are ideal for entertaining, and with many areas that are joined together in the vernacular of the style, wherein the Entrance Hall, Main Living Area, Dining and Game Areas all flow together, with no architectural separation. This kind of arrangement serves well for the purpose of living and entertaining, but it usually presents numerous problems in making the areas visually appealing. It is necessary to create areas for independent functions and individual moods, but the challenge comes in doing so without confusing the general sense of flow and naturalness.

Mr. and Mrs. Yalem entertain extensively and therefore the house had to be planned to accommodate a number of people at any one given occasion without being crowded. Another aim was that the house function for the entertainment of just a few people at a time, without the sense of emptiness that rooms can have when they're planned for entertaining on a large scale.

Interior designer Joseph Braswell, A.I.D. answered the challenges with distinctive design solutions and a sensitive interpretation of their needs. In planning, areas were subtly divided to provide conversation groups for large or small gatherings. There is, however, an openness and flow from one area to another so that the room is not fragmented. His solution was a small seating area near a fireplace, with a larger one adjoining. The small one is comprised of matching sofas and chairs in a symmetrical arrangement. For the larger area, Mr. Braswell devised an unusual banquette that provides twenty-four feet of continuous seating along one wall. This solution also created a long, unbroken wall surface for a significant grouping of their paintings. An important key to the success of the two areas was finding two antique Aubusson rugs, one large and one small, that exactly matched. The Entrance, Dining, and Game Table Areas have bare marble floors that give added emphasis to the two main seating areas.

Other furnishings in the large room are French antiques that complement the contemporary sofas by their graceful lines. Lighting fixtures and accessories were carefully chosen — each as a work of art, which, in fact, they are. Backgrounds of the areas vary — silk moire for the long painting wall, rosewood for the Dining Area, and velvet for the Game Table and Bar Area. The fireplace wall is dramatized by a fine Coromandel lacquered screen in a rich *sang de boeuf* color.

With all of the challenges answered, the home presents a blending of traditional elegance with contemporary livability — a graceful setting for art and artful living.

The ENTRANCE HALL, opposite, has an elegant Régence trumeau in carved wood with gold leaf mouldings and original blue paint. On a console under it are classic eighteenth century obelisks and an orb of quartz. Trumeau is from Joseph Lombardo Antiques.

DESIGNED BY JOSEPH BRASWELL, A.I.D. OF NEW YORK



PHOTOGRAPHED BY IDAKA







On the previous pages, a view of the FIREPLACE GROUPING shows the unusual treatment of a divided Coromandel lacquered screen, serving both as a wall treatment and as a background for rare faience busts on pedestals. Over the fireplace is an eighteenth century gilt carving of a palm tree. Louis XVth fauteuils in the foreground, with cut velvet upholstery, provide a graceful contrast to the straight lines of the contemporary sofas. The pair of lamps, used asymmetrically, are antique Chinese porcelain with bronze mounts. An eighteenth century Aubusson rug defines the area, matching in color the larger one nearby. The Aubusson is from Ernest Treganowan; lamps are from Nesle, Inc.; drapery fabric is from Brunschwig & Fils.

To the RIGHT OF THE FIREPLACE, above, is a rare Louis XVth marquise upholstered in tiger patterned silk velvet, lending dramatic emphasis to the corner and echoing the pattern found on the bench, opposite.

At the right, are a bouillotte lamp and table with a pair of Régence chairs covered in grey velvet. This grouping was used at one corner of the large Aubusson rug to visually define the larger seating area.

PHOTOGRAPHED BY IDAKA





In one corner of the room, left, a wall sheathed in richly colored rosewood provides a background for a beach scene painted by Bonnard. Completing the composition are a rare Chinese lacquered table with a double base holding a piece of sculpture and flowers, and a Régence armchair with velvet upholstery.

At one end of a long banquette seating arrangement is a custom designed table in rosewood and Rouge Royale marble, below. On the table is a bronze bust by Jacob Lipchitz. Either side of the sculpture are lamps made from rare Chang Dynasty bronze ceremonial urns. A large bench pulls out from beneath the table for extra seating. The entire bench, including legs and stretchers, is upholstered in silk velvet in a tiger skin pattern by Old World Weavers.





A view of the long wall in the DRAWING ROOM reveals an exceptionally fine group of paintings — all by noted masters of the

French School. From left to right are examples by Utrillo, Chagall, Matisse, Renoir, Bonnard, and another Renoir.



As a subdued setting for the paintings, both the walls and the twenty-four foot banquette are upholstered in oyster colored

silk moire. Following the French mood of the paintings are a large eighteenth century Aubusson rug, and French antiques.





The DINING AREA assumes a more contemporary atmosphere with dark rosewood walls and a bare marble floor. The antique bronze dore sconces and chandelier are accented by the dark background. A painting by Jean Dufy hangs over a custom designed console. The piece was designed for serving, with a marble top and fitted drawers for silver.

The GAME TABLE AREA, above, has walls upholstered in silk velvet, accenting the painted cabinet de deux corps. The interior of the eighteenth century cabinet is fitted out as a bar, concealed when the doors are closed by curtains behind the wire mesh. Queen Anne chairs either side of the cabinet are upholstered in velvet that complements the walls.



One wall of the MASTER BEDROOM has distinctive Neo-Gothic panelling. A view of one corner, above, reveals one of a pair of built-in cabinets that flank a large niche specially created for paintings. Each of the cabinets holds a collection of Chinese porcelain. The Gothic design of the cabinets is repeated on a glass wall of the Morning Room, located to the right, joining the Bedroom by a wide doorway.

A view of the BED WALL, opposite, shows the complete pink and green color scheme of the room, repeated in the walls, panelling, and the Thaibok floral printed fabric. Pink and white lilies were chosen for the marbled pedestals. The painting over the bed is by Marie Laurencin; the one to the right is by Conjura. Walls are green silk from Scalmandre; carpeting is from Ernest Treganowan.





The MORNING ROOM adjoining the Bedroom has a wall of glass with an etched design that repeats the Neo-Gothic motif seen in the Bedroom panelling. Above is a breakfast setting with red

lacquered Chinese Chippendale chairs and a glass topped bronze dore table. Each end of the Morning Room, right, has a double chaise that provides a serene area for reading or quiet relaxation.



CONTEMPORARY MOUNTAIN HOME PLANNED FOR VIEWS

The contemporary residence of Mr. and Mrs. Grant Ehrlich is located high in the Santa Barbara mountains above Montecito, California, with views of surrounding mountains and valleys and a vista that stretches to the Ocean. The property is situated on a hillside plateau, which required a special plan to take advantage of the views that exist in all directions. To answer the challenge, architects Warner, Wilson, & Morris devised an X-shaped arrangement that permits each room of the house to have large areas of glass opening to terraces and gardens framed by the spectacular natural views.

The key to the success of the unusual shaped plan (see page 62) is a large Atrium in the center of the house. It serves as a core from which the four wings radiate in different directions, assuming the shape of a giant letter X. The Atrium

serves as a mood-setter for the house, as being a home designed for love of the outdoors and the beauty of the dramatic natural surroundings.

Interiors were designed by Richard H. Meyn, A.I.D. Furnishings were planned in the contemporary vein to complement the architecture. Trim styling and light colors are accented by the occasional use of antiques and traditional treatments. All the interiors were conceived with respect to the importance of the views.

ARCHITECTURE BY WARNER, MORRIS & WILSON OF SANTA BARBARA, CALIFORNIA. INTERIORS DESIGNED BY RICHARD H. MEYN, A.I.D. NOW ASSOCIATED WITH BYARS, ALEXANDER & MEYN, ALSO OF SANTA BARBARA



In a view from the POOL AND TERRACE AREA, the house is framed by the mountaintops that stretch above it in the distance. The circular pool, surrounded by an octagonal paved terrace designed by Thomas Church, forms a promontory with 180 degree views.

The ATRIUM-ENTRANCE, opposite, is a bright, lofty area with plants and tropical furnishings. It is an inviting indoor garden room that can be converted to an open air pavilion by sliding glass doors to the Pool and the removable canvas "skylight".



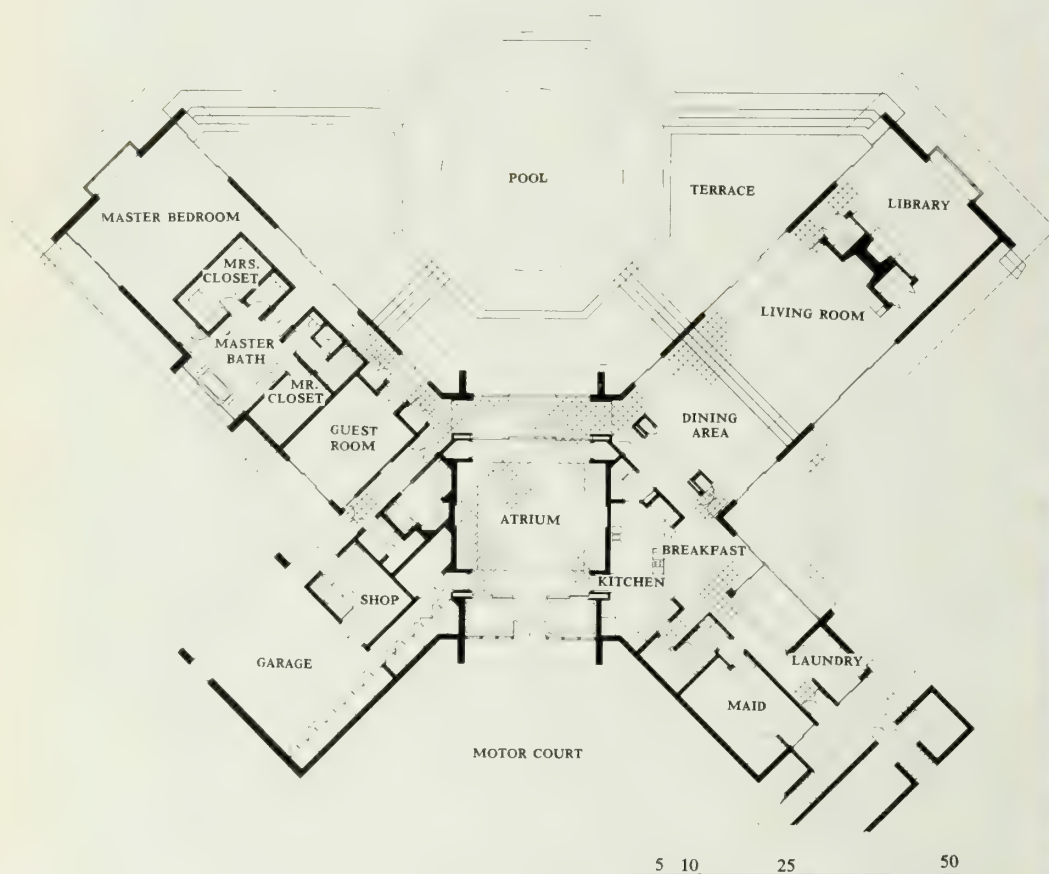




The LIVING ROOM, on the preceding pages, is a large open area with long walls of floor to ceiling glass for views in two directions. The Dining Area at one end of the room is on a higher level, overlooking the main living and entertaining portion. The dining furniture offers a traditional note, with antique Chippendale chairs and a mahogany table from Baker providing a contrast of formality with the contemporary furnishings found elsewhere. At the opposite end of the room, a fireplace wall separates the Living Room from the Library. Over the fireplace hangs a colorful modern painting by Leslie Kiler. All backgrounds are off-white — the painted brick walls, the large expanses of silk draperies, and the carpeting by Lees Carpet Co. For a color accent that would complement but not compete with the greenery of the outdoors, all the upholstered furniture was covered in lemon yellow velvet. Silk draperies and upholstery by Stroheim & Romann.

Beyond the Living Room is the LIBRARY, right, separated by a double fireplace wall with side passages that provide a Bar area and a storage closet for card tables and chairs. Walnut cabinets either side of the fireplace hold books, decorative objects, and a music system. The painting over the fireplace moves automatically to reveal a television screen. Swivel chairs and a short sofa provide comfortable viewing areas. Upholstered pieces are by Martin Brattrud.

PHOTOGRAPHED BY DANFORTH-TIDMARSH



The FLOOR PLAN shows the unusual X-shaped arrangement of the house, with four wings joined at the center by the Atrium. Wings at the front create a hexagonal motor court and two wings that house the main living area and the Master Bedroom Suite form an area for the Pool Terrace on the promontory.





PHOTOGRAPHED BY DANFORTH H. ILMARSH

The BREAKFAST AREA, left, is a garden-like setting, with metal garden furniture painted crisp yellow and an adjoining greenhouse. The greenhouse has a skylight and is temperature controlled to provide a year-round supply of fresh flowers for the house. Aside from being unused space put to good use, it also offers a pleasant vista for the Kitchen and Breakfast Area.

The MASTER BEDROOM has a bay window that creates a glass niche for the king sized bed, encompassing views of nearby tree-tops and mountains. A marble ledge behind the bed serves in place of night tables. The room is emerald green and white, and furnished with French antiques and comfortable upholstered chairs. Silk dust ruffles and bedspread are from J. H. Thorp.



DESIGNER'S HIDEAWAY

Everyone's idea of "getting away from it all" is different. We all have the urge to express our own particular idiosyncracies in a home away from home reserved for precious leisure moments; but when a designer plans such a retreat for himself, we can expect rather unusual results. When the designer happens to be one of the most famous and prolific leaders of his profession, as William Pahlmann is, the project promises to be something very special. On these pages we see a place that he has created as a complete departure from the kind of cosmopolitan sophistication he is noted for among his clients the world over.

William Pahlmann's new hideaway, or "barn" as he calls it, is located at Poundridge in Westchester County, New York, about fifty miles from New York City, and just a few miles from his previous country home which was published in *ARCHITECTURAL DIGEST* in the Fall of 1966. It was indeed a three story barn, built in the early part of the nineteenth century, with storage for carriages on the lower floor and a hayloft on the third level. Major changes in the barn were the provision of modern conveniences and the building of two bedrooms, baths, and a kitchen on the main level beneath the Loft—all done in such a manner as to be barely noticeable. Walls are old weathered barn siding and floors are wide wood planks aged by years of rain, snow and use. The ancient raftered and beamed ceiling soars high above the main living area, where a skylight serves to light the interior. The dining end of the large room has an interesting two story window that provides a dramatic play of sunlight.

Mr. Pahlmann's manner of decorating the old barn proves that fine pieces can be successfully combined with simple country items "when done with care." Close inspection of the huge room reveals furnishings that include Jacobean, seventeenth century Italian, Louis XVth, and Regency pieces. The rough wood walls and the absence of any architectural refinements invited a profusion of paintings and antique platters—scattered in unplanned arrangements that stretch to the eaves of the roof. The casual but sensitive arrangement of objects is an art unto itself, and here the art manifests itself as the major theme of decoration. The wide variety of paintings include American Modern examples and numerous nineteenth century European canvases. Combined with the paintings is a collection of sixty-odd antique porcelain and ceramic platters that include French Faience, Lowestoft, Dutch and English Delft, and Staffordshire.

The conversion of barns into houses is not uncommon in older sections of the country, where interesting and sometimes attractive examples of the eighteenth and nineteenth centuries are sought after as potential homes. The usual practice, however, is to convert them so completely that it is difficult to recognize the original structure. In Mr. Pahlmann's barn, major alterations were held to a minimum and every effort was made to retain and preserve the primitive nature of the colorful old building. The result is a weekend hideaway that offers a pleasant change of scenery and a refreshing contrast to the polished refinement of city living.

INTERIOR DESIGN BY WILLIAM PAHLMANN, F.A.I.D.

Views of various areas of the barn reveal the eclectic nature of the furnishings and decorations. In the Dining Area in the foreground, eighteenth century Chinese chairs surround a Jacobean table; a Bar is made of old barn siding; the antique chandelier is tôle.







PHOTOGRAPHED BY ALEXANDRE GEORGES

The crude brick FIREPLACE, above, is seen from the Loft. A large painting of historical nature hangs from its chimney, tilted so that it may be seen from below. On the sloping chimneybreast is mounted a colorful antique ship's figurehead of a young woman. Objects of all descriptions and from many countries give the room a unique ambience and personality.

Forming a comfortable seating group near the fireplace are a pair of sofas slipcovered in bright orange and clubchairs covered in floral chintz. Rug is woven rag squares sewn together. In front of the white barn doors at the Entrance is a colorful modern rug by V'Soske. Aged wood walls provide a mellow background for the colorful paintings and porcelain.







PHOTOGRAPHED BY ALEXANDRE GEORGES



Another view shows the Loft, above, as seen from Dining Area. Here we witness the vast height of the ceiling with its ancient rafters and skylight. Bedrooms, bath and kitchen are beneath Loft.

On the preceding pages, one of the views shows the Dining end of the Living Room, as seen from the Loft. Reiterating the whimsical nature of the barn, giant Chinese banners flutter at the window.



The LOFT serves a variety of functions. It offers an area for entertaining small groups of people; being a far more intimate space than the large living area below. It is used as an office or

work area, where Mr. Pahlmann can work on such projects as his newspaper columns and his books. In addition to these purposes, daybeds used as sofas permit the loft to serve as a Guest room.

Vincent Price... On Art



For our continuing series of features "On Art", ARCHITECTURAL DIGEST presents this article written for us by the noted actor and art authority, Vincent Price. World famous for his career in motion pictures, Mr. Price also holds an esteemed position in the art world as a critic, a collector, and an authority of renown. In addition, he has authored several books, the most recent one being the well known gourmet cookbook, *A TREASURY OF GREAT RECIPES*, which Mrs. Price co-authored.

In his article, Mr. Price speaks informally of his home and his burgeoning collections, what constitutes a work of art, and important criteria in the selection and use of art. His personal views on the subject of collecting promise to be entertaining to the novice and the connoisseur, alike. Included in the article are photographs of his Los Angeles home that show the vast collection of art and artifacts that he and Mrs. Price have gathered from all corners of the world.

By VINCENT PRICE . . .

The biography of a house is not an easy thing to set down, especially the story of as complicated a character as the years have made of the place in which my wife, Mary, and I live. Of necessity, and on purpose, our home reflects our lives in all their variety. Since fortune has been kind to us and sent us much away from home to wander on the earth, the image our house reflects is worldly and is as much a part of us as our own individual and collective characteristics. As it has grown, so we have — and vice versa. Our successes and our failures in the supreme art, the art of living, are plain to see. Both of us believe we step from one plateau of taste to another, that our mistakes have given us the surest footing to grow up, and are as interesting to see as the view from the top.

One must, I suppose, try to give some background in any good biography, but quite honestly, this "child" of ours was adopted, and as in many cases of adoption, not too much is known of the parentage. Perhaps it's just as well, for it is our child now, and we impose our personalities on it as strongly as we would if we'd given it birth. We are happy in this adoption, for neither of us has ever had the slightest desire to build a house from scratch. We admit we wouldn't know where to start, and we are equally candid in our declaration of love for doing things over, of making something second-hand, if you like, into something very ours. From this we

CONTINUED ON PAGE 76



The large two story ENTRANCE HALL embraces a variety of cultures, ancient and modern. Focal point of the Hall is an eleventh

century Huastecan stone figure from Vera Cruz. A lighted cabinet holds a rare collection of Greek and Roman figures.

have achieved a life of constant flux, disconcerting at times, but never dull. Major alterations are not our brew, just little things like walls get moved, or floors refinished, or entire color schemes get changed. But aside from the time Mary decided the front door of a former residence was in the wrong place and therefore closed it up while I was out of town, I still can find my way around our present home and almost always can recognize it as home when I come back to it after a tour or trip away alone.

Our adopted child was a large one when we took it on. It was conceived in an age of opulence and has lent us reflected glory. A man's home has been called his castle, and while ours is not really a castle, it is big, and many could mistake it for one. It is like the title of this magazine, a digest of architectural style, happily mostly Mediterranean. The major problem of bringing up this big baby has been to make it into a home. A home it has been — this is certain — one of our friends, our children, and importantly, our collections. No one need look twice to know it's a collector's home.

Collectors are a breed apart, and where they live will seldom be like other non-collector's dwellings. They need space — wall space, floor space, shelves, bookcases, table tops and storage space. Their particular passions dictate the kind of houses they live in, and most of the collectors I know live in old houses that lured them in the first place with possibilities of space. As a rule, they don't do well in modern homes with vast expanses of glass. You can't hang anything on a window, and excessive light is the natural enemy of so many collectable things such as drawings, rugs, etc. etc. Collectors, at least those from Western civilizations, like their collections showing, and that liking often dictates their preference in houses. It certainly dictated ours. We not only like our things to show, but we like to see them ourselves.

A chic magazine some time ago came up with one of those world-shattering statements meant to cut deep into the housewife's conscience, stating that to be "in" you had to realize that "clutter was back." Since we have lived in splendid clutter all our married lives, we were forced to read further in this article to learn that the day of sterile "modern" was "out." It had always been out for us; and I might add it had always seemed sterile. Besides, with two passions for clutter going full tilt three hundred and sixty-five days a year, we could never manage the pristine look, even if we liked it. So, "in," or "out," the "cluttered look" will always be the one for us.

I've always admired the Japanese single-flower-arrangement-in-an-empty-except-for-grass-floor-mats room but I'm convinced it's best for the Japanese. I'm equally convinced that thin wooden tables and spindly chairs are for the Quakers and Scandinavians. Several experiences in the houses of friends oriented to the above schemes of decor have proven disastrous to my huge frame. What I guess I like is what our



Adjoining the Dining Room is the MOROCCAN ROOM, which contains collections of primitive African art and a number of rare seashells. The room serves as a lounge area for televiewing and informal entertaining, and as extra dining space when needed.

collective collecting spirits have forced upon us — clutter. An interior vista is most appealing to me when seen through several lamps on table tops loaded with objects and set between walls papered with pictures. I know this sounds more than slightly facetious but it's closest to the truth than either of us care to admit. Once I tried to make an inventory list for my hundredth attempt at cataloguing our collections, and the whole plan failed once again when I listed seventy-five American Indian pots in the first corner. So how do we manage to make do with our love of things, and do so that we can live in a house that is not primarily an obstacle course? I think the answer comes under two main headings, *Love* and *Taste*.

You will seldom have read a more pretentious statement than that, so let me try to justify it. Under the heading, *Love*, is respect for things; man made, machine made, or nature made. The beautiful hand-painted picture, in the hand-carved frame of finely grained wood, needs that neat, practical, light fixture over it with its marvelously designed light bulb that distributes an even glow over the painted surface and just enough on the frame, yet the bulb can't be seen because it and the fixture are made for each other, and for the picture.

Love is also an awareness that not everything must match. Nature never matches anything; and so a book case can contain books, yes, but also nice hunks of petrified wood to brace them up; and perhaps to set off that rough texture, a highly polished pebble that some rockhound has taken days to tumble. Then, why not a couple of books laid sideways, with a nice piece of Pre-Columbian sculpture on them? Also, a well-designed battery-run clock wouldn't be out of place wedged between two different categories of reference books.

CONTINUED ON PAGE 78



PHOTOGRAPHED BY MAA ECKEY

The DINING ROOM holds a collection of paintings by modern masters. Another of their collections is rare china and porcelain to

complement their gourmet fare — here, a tablesetting of Imari porcelain. The dining table is surrounded by Spanish leather chairs.

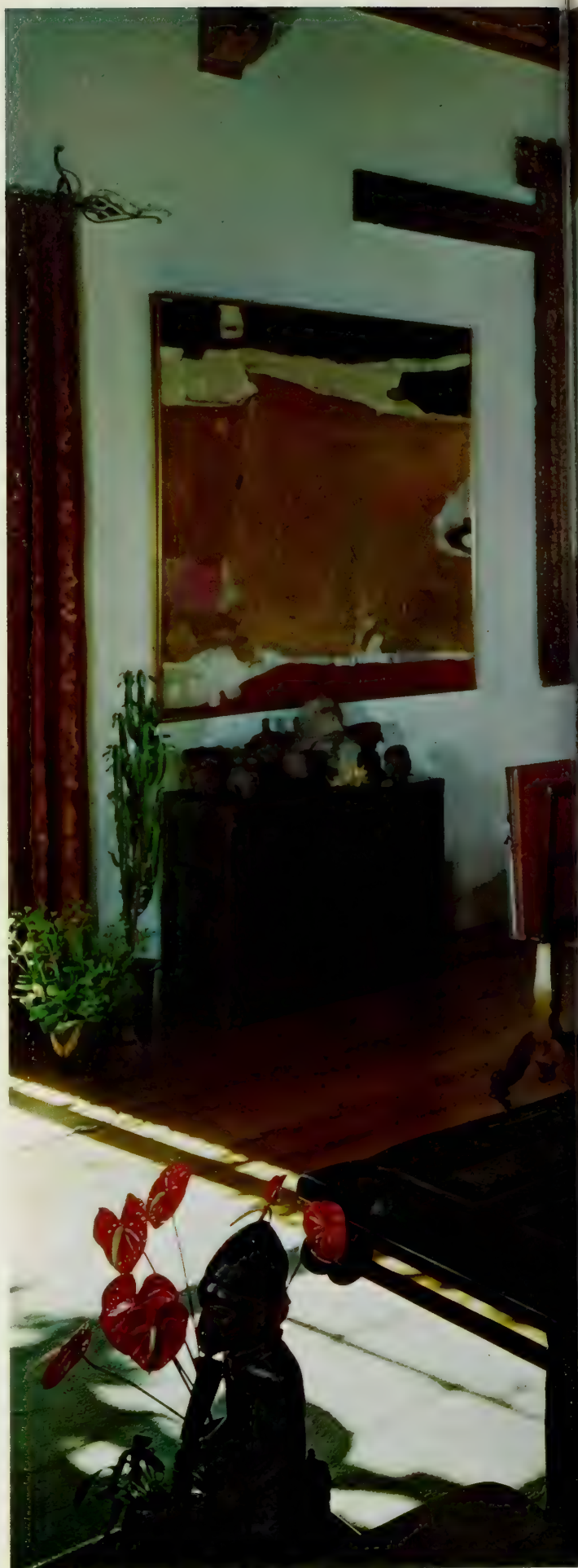
Those very efficient, but unsightly, metal bookends may be great in the office, but they can also be made very sightly if you come across a fragment of an old wooden cabinet and wed them in practicality and attractiveness. Besides, it's one more stray object put to use.

And that's a third sub-category of *Love*, usefulness. Just because we of today, with all our smatterings of art ignorance, have relegated art to rarefied places like museums, does not mean that a fine prehistoric pot can't be lined with something to protect its patina and then used to hold peaches, pears, peonies, or whatever. Mary has a theory that not only do objects like to be used, but they also like to be dressed up occasionally. Christmas finds everything in our house in as festive a mood as the occupants. My complimenting quirk is that sculpture likes to be hand-admired. No question but that it comes alive at the touch of an appreciative hand. Early on in life I was told that the best oil for woods came from the side of one's nose, and while it's hardly possible thusly to polish a life-size statue, I've tackled some rather large pieces inch by inch with shining results.

Flowers and plants, an integral part of clutter, are one point where Mary and I differ, not too violently, fortunately. She feels flowers should go with the decor colorwise, and my theory is that what's good enough for nature is good enough for me. I like riotous color, and lots of it, but I usually have to settle for a blander mixture than I'd choose and admit they do look good, if not gaudy. On plants we agree, but I'd have a jungle, while hers would be a carefully pruned one. In our first home, which had a small garden, we started collecting potted succulents — euphorbia, cactus, agave, aloe, dracaenas, etc. These were happily planted in the patio of our present house; and due in great part to the love and attention given them, as well as the well known California climate, they have all but taken over our outdoors. Our beloved totem pole in the patio is now challenged by the euphorbia that was once a mere slip in a clay pot. Anyway, everyone has to admit that a lot, or a little, nature brought indoors enhances the works of man just as much as out of doors.

And so then to the second heading, *Taste*. It is a much more difficult thing to define, or describe, than love, for taste has many outside influences and yet can be even more emotional and intellectual, to boot. Then, there is the terrible clash of tastes that happens in the very best of families, and the ever-present threat of change of taste, if you're one to let that kind of nonsense affect you. Still, I think both of us have to admit to vast taste changes and, we hope, taste growths over the years, separately and together. Mary's British, no-nonsense background, and my Midwestern practical and plitudinous one, have been buffeted out of any recognition, and we find ourselves open-minded to rediscovery in ancient areas as well as adventuresome and accepting in the new. We pride

CONTINUED ON PAGE 80



The high DRAWING ROOM walls provide areas for the display of paintings and artifacts. The versatility of their collections is



exemplified by the wall that holds a modern painting by Richard Diebenkorn alongside early Mexican religious carvings. Else-

where in the room are numerous paintings including some of the French masters, bronzes, and Pre-Columbian and African figures.

ourselves in our awareness that art is everything, and that lots of times what you do with *something* can turn *nothing* into a work of art. Above all, we are not stuck with the sad modern bodkin that would pin down Picasso and Modern Art in general as criteria of what alone should hang on our walls. I love Picasso, and at the same time we both love natural objects, and, as I said, want them as a compliment to the labors of the human mind and hand. The shell, for instance, as a work of "inspired design" cannot be topped, but it can be equalled by man's imagination; and both prove life's infinite variety and excitement, which is what it's all about.

People coming to our house for the first time are always full of questions, and perhaps the answering of them is not a bad way to write the biography of a house and a collection. One day a communique came from a publicist asking if I had any "antidotes about collecting." Like all typographical errors, it took a minute to leap to the eye, at least to mine. But not to Mary's, she took one look and said, so wisely, that there were only two antidotes to collecting — death and bankruptcy.

We have also been asked if there has been any major influence on our collecting, to which I think I'd respond, "affluence and confluence"; for when a collector has money and runs into a desirable object, it becomes his. We have seriously tried to analyze our acquisitivenesses singly and together, but the best we can come up with is that we've learned we *learn* so much from each object. If something palls on our taste after awhile, we learn that either it's not for us, we are not yet up to it, or we never want to come up to it. If we have acquired it tentatively, and it finally takes over our imagination, it becomes an invitation to further investigation that almost always proves a giant step forward educationally. Research is an essential side product and benefit of collecting; and the serious collector will let a work of art, important or minor, enrich his mind and spirit through intimate knowledge of it, its past, present and future.

I have enormous preference, I find, for religious things. Not only do I believe that a majority of the world's greatest works of art are worshipful, but that for whatever purpose they were meant to be worshipped, something is added by the reverence paid them. The great appeal of African art, aside from its obvious merits of design, is that most of it was purposeful to the beliefs of the people who made it and used it. Art for art's sake almost does not exist in primitive cultures.

I can only just tolerate people who buy art purely for decoration. I must correct that statement and say I approve of the purchase of art for any reason (for the artist earns his living that way), but too often the people I'm intolerant of don't buy living artists' work, rather they buy anything that has a time-approved name. Now anyone in his right mind would like to own an old master (hopefully a good example of

one), but I've found the collections that most intrigue me have representative works from many periods, and the best come right up to today, proving the continuity of art. I think this is probably the most interesting thing about our collection, the blending of a French Provincial chest from the 18th Century, a Mexican God The Father and a Crucifix from the same period, a grouping of heads from Pre-Columbian Mexico dating back to B.C., and a painting from Richard Diebenkorn's early abstract period in the 1950's.

Our dining room is an even wilder hodgepodge of periods. Modern paintings by Woelffer, Buggiani and Brokaw mix well, in our opinion, with 18th Century English china, an Art Nouveau bronze head, African masks and Japanese Imari porcelain. For good measure throw in a lazy susan filled with Puerto Rican fighting cocks and a homemade chandelier. But for all that, we have yet to entertain the guest who isn't fascinated by it, or maybe we're just lucky enough to know the right kind of people!

Come to think of it, every room in our house is filled with this kind of mixture, and our library has almost as many different kinds of art as there are books. Every surface contains a memento of some trip somewhere, and one conversation piece tops all of the fun-ridiculous collecting episodes of our life. A quick trip to Istanbul saw us daily in the great marketplace. Even we were hard put to find anything we wanted in that den of thieves. But Mary is not to be put off, and a copper brazier dated 1848 took her eye. Our guide persuaded her not to buy this one but to follow him around the corner to where they "made" these glorious antiques. We were fortunate enough to come up to the metalsmith just as he was pounding in the 1848 date on a particularly fine example. Just for fun, I asked our guide to inquire how old it was. With a flourish of words and gestures, the vendor pointed to the date he'd just put on. How stupid could we be? The answer, obviously, is stupid enough to buy it and lug it all over Europe.

Over the mantle in the library is one of the best examples of what I consider the greatest fun of collecting, the discovery. It isn't one of those fabled lost Rembrandt stories, but just a lovely painting by an Englishman who is still waiting to be unearthed from obscurity. It's Lee Hankey, one of those English Impressionists whose chances at fame fell under the overwhelming avalanche of the French Impressionist vogue. Hankey is in the tradition of Vuillard, and if he had been French would have had perhaps not more fame, but at least more than the "no fame at all" that he has now. I bought it from a New York gallery for one-hundred dollars about ten years ago. I doubt if it's worth much more now, though the crazy art market might even have raised Hankey prices. The point is not monetary but is the fact that I have a lovely work of art and have made the acquaintance of a charming artist.

CONTINUED ON PAGE 84



The KITCHEN is a gourmet's delight, both aesthetically and functionally. It contains a vast collection of copper utensils of all shapes

and sizes and a number of antique culinary gadgets. On one wall, hundreds of antique copper cake molds are artistically mounted.



The LIBRARY, above, also serves as a small Sitting Room for quiet relaxation or casual entertaining. In addition to shelves lined with numerous volumes of books on art, the room contains a wide variety of artworks and unusual artifacts from all over the world. Over the mantel hangs the painting by Lee Hankey which Mr. Price mentions in his articles as being one of their rare finds. Also mentioned in the article is the "antique" brazier from Istanbul in front of the fireplace. On the wall over the sofa hangs a modern painting by Rico Lebrun; drawings nearby include works by Motherwell and Vartikean.

Left are five examples of Pre-Columbian figurines from Tlatilco, Mexico — only a portion of their sizeable and significant collection. These were published in *PRE-COLUMBIAN ART OF MEXICO AND CENTRAL AMERICA*. Photograph courtesy of Harry N. Abram, Inc., publishers.

On the opposite page, a garden of giant succulents and tropical plants boasts a twenty-five foot TOTEM POLE. The unusual work of primitive art has a history of its own, being surreptitiously obtained from an island in the Pacific by the late John Barrymore. When non-collectors are aghast at the idea of a totem pole outside of the elegant home, Mr. Price retorts with his typical humor, "Of course! Doesn't everyone have one?"

PHOTOGRAPHED BY MAX ECKERT



Which brings us to the subject of art and money. It's not just my opinion, by a long shot, that the two have become unbecomingly related. The fantastic prices being paid for second rate great name paintings are better proof that art is the modern status symbol that any aesthetic reasons I, or anyone else, could give. That art is being put to some pretty in-artistic uses today has been related by the finest critics, but that does not seem to affect the most art avaricious public ever known. For the moment it would seem that often art is being relegated to the financial page, and all serious considerations of it must be put aside while one studies nothing but its monetary value, not its pros and cons as good art, but its ups and downs as pieces of merchandise.

The fact remains that collecting art can never be altogether separated from finances, and every collector has his own way of making it work. We have found it can be budgeted just as we do with our necessities and non-necessities. That's the smart way to do it, but still there's nothing like the thrill of being extravagant, even if it takes seemingly forever to pay for the delicious sin. I used to be accused of working as an actor only to be able to indulge my collecting vices. I hope it isn't true, but work is more fun if the rewards are tangible. Besides, I love to act just as much as I love to collect — but collecting doesn't pay my salary. Let's settle the matter by saying I couldn't live without both.

One of the other questions we're asked about collecting is if we would have been wiser to stick to one kind of art. I think I've answered that in our love of clutter. Clutter can't be achieved with just paintings. Clutter is the sum total of the pack rat instinct of the true collector.

Another question is should one only go to recognized dealers for art? It helps, if you can recognize the difference between the good ones and the bad ones. But the lure of lost treasure, which I have to an extraordinary degree, would never be satisfied on Madison Avenue. Nothing gets lost there but money.

The beginner dealers can often come up with wonderful things, new painters, or neglected ones, and they are out to make their reputations, so they don't always play it as close to the cuff as the recognized ones. The danger for the established dealer is that he leans too much on established art, and one of the art's greatest charms is that it defies the establishment. We have both discovered that a closed mind is death to the true appreciation of the arts . . . that any attempt to define what you should like in art is folly, because you're more than likely to have your mind changed about what is art with each discovery. It's more than half the fun.

Up until a few years ago, I could have passed almost any china object without a pang of possessiveness; but then one day a fellow actor in England bought herself a Staffordshire dog and told me how these charming creatures had been Fair

souvenirs and prizes. Suddenly my eyes were opened to their desirability, and my life changed. Once again, as it always does, possession became more than just nine points of law.

Mary, meantime, had just happened to be "doing over" a small area that had once been a butler's pantry, and after we had inhabited it with Staffordshire dogs of every size and description, it would now be known as the "kennel." There are over twenty of them, singly and in pairs, resting, keeping watch, or just looking over their small world, and ours. It all adds up to being another example of the comfort of clutter. Having dinner or breakfast in the "kennel" is a delight, even though the room is really called "The Keeping Room," (i.e. where we *keep* pottery dogs).

One of the character surprises we inherited with our house, along with a butler's pantry and a built-in, but motored-from-the-basement, refrigerator and ice-maker, is a mirrored powder room attached to what we called, until recently, the "nothing room." (The former owners called the room an office, but one could hardly envision any work harder than coupon cutting going on in it.) Well, lots of work went into taking it out of the "nothing room" class, but the mirrored powder room off of it needed one thing — population. Mirrors, recently coming into their own again decoratively, if placed everywhere in a small room tend to make one very self-conscious. Here again the clutter attack seemed the most sensible, and so we used the mirrors to make their own brand of population explosion out of fifteen American Indian Kachinas. The effect is fun, plus — the plus being that the Kachinas never looked better.

There are some other inherited-with-the-house bits that have defied us, but these two are now delightful, thanks to the decorating philosophy known as "clutter." And I guess, since that's how we started, it may be best to finish the same way. Our home is our philosophy, and it has a great deal to do with the security blanket of possessions. We don't think of them as investments in the ordinary sense. Perhaps we should, but the real rewards are so much more secure . . . learning, love, the knowledge of your taste, (good or bad,) and knowing yourself for the kind of collector you are. We like that, and if Mary likes to add another copper cake mold and pay overweight for it on the plane, or I have to hold an unbaked Mexican candlestick between my knees for six hours in the air, what does it matter if when they become a part of our house they jog our memory back to an exciting life adventure, or reaffirm our belief in man's infinite creative genius?"





The KEEPING ROOM has a personality all its own. Used as an area for informal dining, the room holds collections of English

glass and the Staffordshire dogs mentioned in the article. Table is set with Puebla pottery and eighteenth century Scottish goblets.



UNIQUE EXPRESSION
OF SPACE AND FORM



ARCHITECT'S HOME IS UNIQUE EXPRESSION OF SPACE AND FORM

This distinctive modern home is located on a wooded, hilly site outside of Atlanta, Georgia. Its owner-designer is architect John C. Portman, Jr., whose talents and imagination are responsible for re-shaping the face of Atlanta (see *Architectural Digest*, Summer, 1969) into one of the most forward looking cities in America today. His massive Peachtree Center complex there has set standards and goals that many other cities in the country are trying to emulate.

A unique concept for the architectural profession is that Mr. Portman participates in the land development, construction, and ownership of most of his projects. This insures that his original ideas are not "watered down" or dissipated between the phases of initial concept and final completion, as so often happens to an architect's plans when put into the hands of outside developers and investors. The validity of his fresh approaches to urban renewal and his proven success at solving the problems of The City have resulted in the completion of over seven hundred million dollars worth of recent projects. That much and possibly more in new construction is underway or on the drawing boards for such cities as New Orleans, Fort Worth, and San Francisco.

For his own home, Mr. Portman chose property located on a high ridge on the north side of Atlanta, commanding

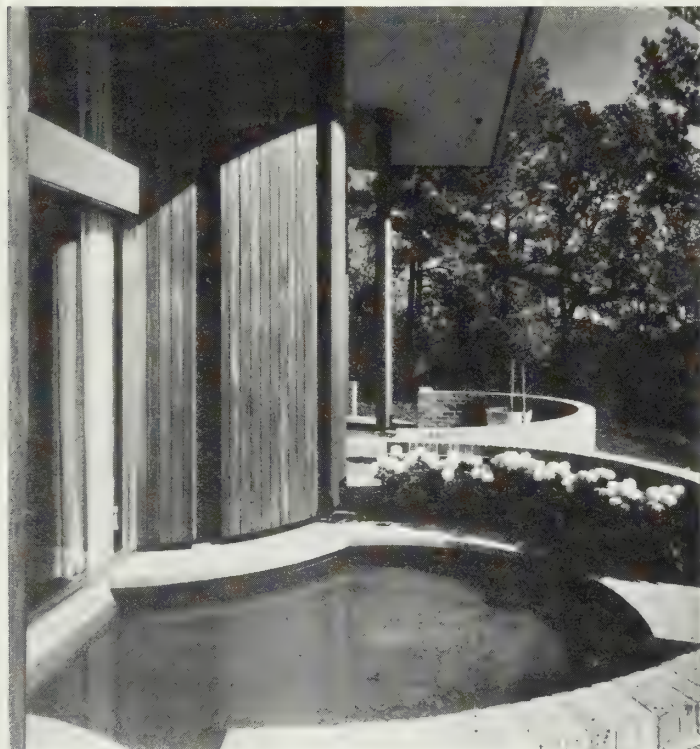
an excellent view of the downtown Atlanta skyline. Local citizens say of Mr. Portman, "He wanted a home with a view, built the home, and then built the view." — referring, of course, to the towering structures he has erected in the downtown area that have changed the skyline so drastically.

Mr. Portman's buildings are noted for their dramatic effects — deft usage of space and its correlation between interior and exterior, distinctive forms, and the presence of sculpture, and greenery to "humanize" the architecture. His own home employs many of these techniques.

In a structure of many innovations, the most outstanding is that of building a home around twenty-four hollow columns. The columns are eight feet in diameter, with curving walls that form the major structural element of the house. The interior spaces of the columns serve a variety of purposes. Three house circular stairways to the second floor; some are used as passageways from one room to another; others form small children's Study Rooms or storage areas; and in the Living and Entertaining Area, some are used as gigantic niches for ancient pieces of sculpture. Each of the columns is capped with a translucent plexiglas dome. A choice of natural or artificial light from the domes provides a built-in lighting system throughout the house.

The regular placement of the columns creates modular spaces between them approximately seventeen feet square. Some of the modular areas were combined vertically, as well as horizontally to achieve a unique exercise in spatial flexibility and interest. Three of the areas form a water garden that runs the depth of the house. Suspended over the water are "islands" that form a Loggia, the Dining Room, and an Arboretum. This "floating" area separates the main Living and Entertaining Area from the family areas. Other modular spaces created by the twenty-four columns were organized as family living and play areas, with kitchen and service areas centrally located, and with ample bedrooms for Mr. and Mrs. Portman's six children.

The house has in excess of eight thousand square feet of living area. It was not planned for maximum efficiency in its use of space; rather, it was planned for maximum drama and visual effect while serving the comforts and needs of their family. In concept, it is reminiscent of older family homes, where architecture and style had their own reasons for existence — that being the aesthetic enjoyment of living in a home.



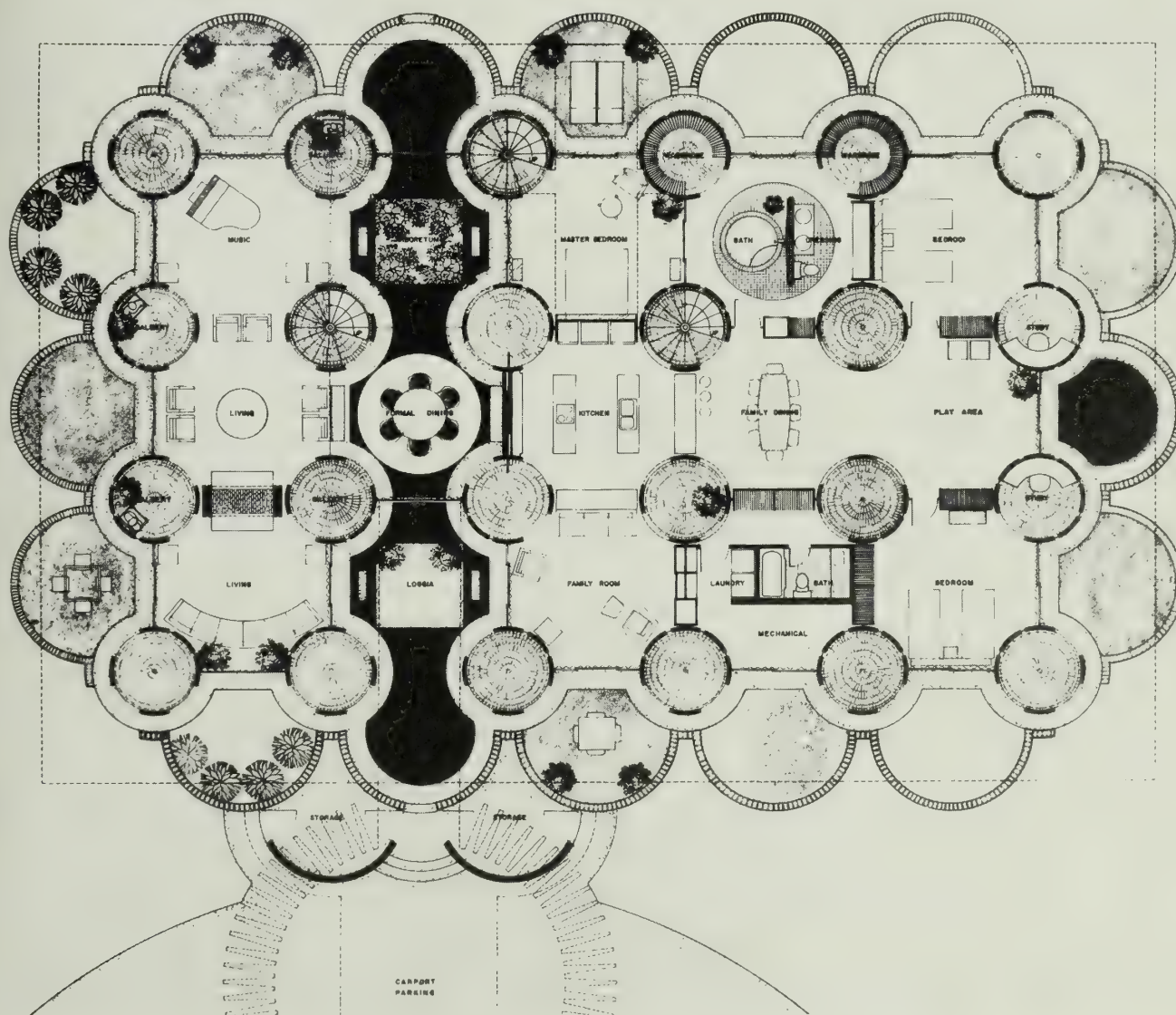
ARCHITECTURE AND INTERIORS BY JOHN C. PORTMAN, JR.



In a view of the EXTERIOR, the columnar construction of the house is partially disguised by a massive roof with a wide overhang and deep fascia. Semicircular brick walls of varying heights surround the house on all sides, providing privacy where desired, and each creating a small patio for adjoining rooms.

One of the semicircular "BAYS", opposite, becomes a small pool and fountain, for added visual surprise from indoors. Other "bays" around the house are used as patios, sunning areas.

The artistic geometry of the FLOOR PLAN, below, shows rigid adherence to the theme of regularly spaced circular columns that create modular units within the structure. The Plan reveals the arrangement of the specific areas within the modular system, with some of the units combined to create an unusual flow of space. The darkened portion of the Plan indicates the water garden in the main Living Area. Square footage of the house is approximately eight thousand feet.







PHOTOGRAPHED BY ALEXANDRE GEORGES



ARCHITECT'S HOME

The LIVING ROOM illustrates an unusual use of space, with special emphasis on the vertical line. The generous sized upholstered chairs appear small in the room because of the overscaled height of the ceiling. Warm tones and textures of brick and wood lend a serene atmosphere to the area. Subtle lighting is effected by the lighted domes and ceiling spots, eliminating the need for table lamps.

Another view of the LIVING AREA, looking toward the music portion of the room, emphasizes the architectural impact that the circular spaces have on the adjoining areas. Several of the hollow circular columns in the Living Room are used as dramatic niches for antique sculpture. Understated contemporary furnishings are subordinated to the architecture and the distinctive use of space. Furnishings are from Knoll, Risom, and George Jensen.

A different view of the Living Room shows the relationship of the second floor balcony to the main Living Area. One of the hollow circular columns, enclosed with curving walls that are sheathed in walnut, contains a cantilevered iron stairway to the second floor. Another view shows one of the columns used merely as a passageway. Floors of all the columns are brick tile laid in a radiating circular pattern.







The DINING ROOM appears to "float" in a pond of water on a circular pad. One side of the room is open to the two story Arboretum, with tall trees in planters that also seem to "float" on another platform. The Dining Room continues the theme of understatement, with simple furnishings that include a round walnut table and light scaled Danish chairs. One of three stairways in the house rises in a circular column between the Living Area and the Dining Room. Bright red carpeting on the stair treads is one of the few color accents found in the house—with most of the color emanating from the rich but subtle tones of woods. The wood tones, combined with the use of indoor trees and green plants, added to the water garden setting, give an unusual nature-like atmosphere to the house.



In an unusual arrangement, the MASTER BEDROOM adjoins the two story Arboretum and the main Living Area. A sliding glass wall and draperies separate the areas when privacy for the bedroom suite is desired. When open, it allows the Bedroom area to enjoy the views and the expansive sense of spaciousness of the two story portions of the house. A semicircular "bay" outside the Bedroom forms a terrace and sunning area. A circular column in one corner of the Bedroom contains another stairway, providing direct access to the second floor where the Children's Rooms are located. Furnishings in the Master Bedroom are again subdued, and walls are sheathed in walnut to provide a compatible flow with other areas of the house.

Adjoining the Master Bedroom is the spacious MASTER BATH AND DRESSING AREA. Complementing the circular motif that exists throughout the house, the Bath has a round island of tile with a sunken tub and shower, and with lavatories and a dressing area on the opposite side of a tile partition. Located in one of the seventeen foot square modular units, the Bath is spacious with generous storage. A wall of glass to the outdoors and a patio makes the area seem even larger and provides an abundance of natural light. One of the circular columns employs its interior space as a large walk-in closet. Glass panels in its walnut walls admit soft daylight to the interior of the closet.



PHOTOGRAPHED BY ALEXANDRE GEORGES

ASPEN SKI LODGE

PORTRAYS OLD WORLD CHARM



The ENTRANCE to the home is from a large deck that extends around two sides of the Living Room, with excellent views of the slopes and mountains. The massive door, specially designed, sets a mood of rustic antiquity. Red skis and an old bronze crank type of door bell lend a festive, wintry atmosphere to the home. The large lantern is from Paul Ferrante.

The ENTRANCE HALL, opposite, sets the mood of the house, with a variety of natural textures and unusual antique items. Walls are wormy chestnut planks set with horseshoe nails; floors are Appalachian oak with square pegs. An antique carved wood caryatid from Italy is used as a structural support for a huge beam. An eighteenth century French cabinet de deux corps holds a complete audio system. Both antique pieces are from Paul Ferrante.

This distinctive and unusual ski lodge in Aspen, Colorado is another example of the new kind of thinking that prevails in the design of luxury resort homes today. The new thinking is evidenced in more extravagant homes designed for fuller and more frequent enjoyment of leisure time, and in homes that more clearly express the owner's individuality. This home was built by designer Thomas Lane for a couple who are world travelers with other homes in various parts of the country. Avid ski enthusiasts, the owners use the home as a private mountain retreat where they can enjoy quiet moments alone or with a few friends. Ideal for their favorite sport, a ski lift just outside their front door puts some of the finest ski slopes in the country just steps away.

The mountain resort home was designed with the mood of an old world, Alpine inn. Rugged, masculine styling is expressed through massive,

overscaled elements and an unusual variety of materials and textures. Furs, hides, and heavy carved pieces are found throughout. Many of the furnishings and special architectural treatments were handcrafted especially for the home. These are combined with antiques and curiosity pieces for a unique, timeless atmosphere. The architectural treatment of the living area, with one end of the room all glass looking out to the mountains, gives the home the feeling of a remote mountain hunting lodge.

Lavish detailing is evidenced in the Master Bedroom with its fur bed and carpeting, and in the Master Baths which are fitted with finely carved cabinetry and distinctive appointments. Throughout the home, every detail makes a statement of rugged individuality and the total composition is molded into a rustic elegance.

ARCHITECTURAL AND INTERIOR DESIGN BY THOMAS LANE





PHOTOGRAPHED BY HAROLD

ASPEN SKI LODGE



One end of the LIVING ROOM, is all glass, with a panoramic view of the slopes, the distant mountains, and the town of Aspen. A long L-shaped sofa provides comfortable seating for enjoyment of the views. A multitude of warm textures makes it an inviting area on even the coldest day — the sofa is upholstered in suede, cocktail benches are sheepskin, pillows of different furs, and on the floor is a twelve foot Polar bear rug. Sofa is by Clifford Radford & Sons. Bear rug and sheepskins are from Bishoff's. Other items in the area were custom designed and made by T.W.L. Designs, Inc., special finishes on furniture and architectural details by Devin Co.

A view of the other end of the LIVING ROOM reveals a large bar and game table area with a rustic stone fireplace that adds to the rugged mountain lodge atmosphere. Hunting trophies of an elk head and a buffalo rug are used as further mood-setting decoration in the house. The game table with French chairs in black kid leather can be used for dining as well as cards. The large circular Bar and Kitchen areas were designed in an Alpine motif. The Bar has a brick floor defining the area, with the same treatment repeated on the ceiling. Custom made swivel barchairs are covered in suede. The bar front has sliding trays that pull out for dining. All furniture was designed by Thomas Lane. Barchairs by Clifford Radford & Sons; winerack and millwork by Peter Bratina; elk head and buffalo rug from Bishoff.



PHOTOGRAPHED BY HAROLD DAVIS





The distinctive MASTER BEDROOM features a headboard, bed-spread, and wall to wall carpeting of Canadian Wolf fur. The extensive use of furs creates a rare mood of luxury and comfort. The massive carved canopy has a mirrored ceiling and contains reading lights and heat lamps. The bed itself is completely auto-

mated, being adjustable to any position and having a built-in vibrator massage unit. The night tables house complete control systems for lights, television, stereo, and motorized draperies that open to views of the mountains. Antique Austrian porcelain stove from Norman Hansen. Bed and canopy by T.W.L. Designs.

ASPEN SKI LODGE



HER BATH, left, is designed in tones of lavender and grape colors. Tiles in those colors were specially made in Spain for the tub and dressing counters. The room is lined with floor to ceiling mirrored doors leading to closets and storage. An antique French armoire was fitted with lighted glass shelves for sweater storage. Carpeting was made to match the tiles, by Designer Floor Covering. Tiles were made by Miro. A hand rail at the tub was designed around an antique carved figure. Figure and armoire are from Paul Ferrante.

HIS BATH, below, shows finely detailed cabinetry, executed in the eighteenth century manner by Peter Bratina. Walls are brick and wood; draperies are printed linen in tones of green to go with the Spanish tiles on the lavatory counter. An antique French sleigh provides a built in foot rest for getting into ski boots.





DIRECTORY OF PRODUCTS AND SOURCES

Listed on this page are items pictured in this issue. Please direct all inquiries to: Products Editor, Architectural Digest, 680 Wilshire Place, Los Angeles 90005

• Pages 8-23: WESTERN WHITE HOUSE

LIVING ROOM:

Rug with sculptured border — *Sallee*
Sofas & Lounge chair — *Martin Bratrud*
Sofa upholstery — *Greeff*
French armchairs — *Danby Co.*
Yellow striped fabric — *Pindler & Pindler*
Cane Armchair — *Cannell & Chaffin*
Blue velvet — *Trend of the Times*
Drapery fabric — *Greeff*
Brass top coffee table — *Best Imports*
Parquet coffee table — *Baker Furniture, Inc.*
Shutters — *Atlas Shutter Co.*
Accessories — *Cannell & Chaffin Import Shop*

BREAKFAST ROOM:

Table — *Heritage Furniture Co.*
Cane armchairs — *Lobeline Furniture Co.*
Upholstery — *Pindler & Pindler*
Drapery fabric — *Stroheim & Romann*
Rug — *Sallee*
Chandelier — *Feldman Co.*

DINING ROOM:

Velvet host chair upholstery — *Odenheimer & Baker*
Sidechair upholstery — *Pindler & Pindler*
Chandelier — *Cannell & Chaffin*

PRESIDENT'S BEDROOM:

Headboard — *Cannell & Chaffin*
Bedside chests — *Henredon Furniture Co.*
Carpet — *Cal-Craft*
Wallcovering — *Pacific Textures*
Armchair — *Martin Bratrud*
Shutters — *Atlas Shutter Co.*
Bedspread fabric — *Pindler & Pindler*

MRS. NIXON'S BEDROOM:

Headboard & Night tables — *Kindel Furniture Co.*
Bedspread, draperies, & upholstery — *Stroheim & Romann*
Lounge chair & ottoman — *Martin Bratrud*
Carpet — *Medallion Carpet Mills*
Wallcovering — *E.C. Bondy*
Shutters — *Atlas Shutter Co.*
Bombe chest — *Cannell & Chaffin Import Shop*

GUEST BEDROOM:

Headboard & night tables — *Thomasville Furniture Co.*
Wicker furniture — *Tropical Furniture Co.*
Bedspread fabric — *Stroheim & Romann*
Carpet — *Medallion Carpet Mills*
Wallcovering — *E.C. Bondy*
Shutters — *Atlas Shutter Co.*
Accessories — *Cannell & Chaffin Import Shop*

TRICIA NIXON'S BEDROOM

Headboard & night tables — *Milling Road Furniture Co.*
Bergere — *Jackson-Allen Furniture Co.*
Bedspread fabric — *Armark Fabric Co.*
Plain wallcovering — *Louis W. Bowen*
Carpet — *Medallion Carpet Mills*

PATIOS:

Terrace furniture — *Brown Jordan*

GAZEBO:

Bamboo furniture — *Willow & Reed*
Iron tables & Accessories — *Cannell & Chaffin Import Shop*

• Pages 24-29: NEW YORK DESIGNER'S WINTER RETREAT

ENTRANCE:

Antique gates — *Kingsworthy Antiques & Art*
Furniture — *Knoll*

BAR-KITCHEN:

Barstools — *Directional*
Corduroy upholstery — *Greeff*
Dishwasher — *Kitchen Aid*
Stove — *Jennair*

LIVING ROOM:

Furniture (except sofa) — *Knoll*
Sofa fabric — *Thaibok*
Music cabinet — *KLH*

DEN:

Sofa-beds — *Chesapeake-Siegel*
Other furniture — *Herman Miller, Knoll*
Fabrics — *Thaibok*

• Pages 30-43: RESORT HOME IN PALM SPRINGS

POOLSIDE LIVING AREA:

Furniture — *Knoll*
Sculpture on wall — *Ankrum Gallery*
Accessories — *Hudson Rissman*
Planters — *Architectural Pottery*

ENTRANCE:

Chandelier — *Courant*
Modern Painting — *Ankrum Gallery*
Hanging planters — *The Showroom*

LIVING ROOM:

Sofa & Chairs — *Prentice*
Upholstery fabrics — *Robert Crowder*
Lucite chairs — *John Mascheroni*
Coffee tables — *Devin*
Breakfront — *Tom Huntley*
Wooden Grilles — *Atlas Shutter Co.*
Lamps — *Richard Lindley*
Painting by Lundberg — *David Stuart*
Accessories — *Hudson Rissman*
Wallcovering — *Sinclair*
Rug — *Edward Fields*

BAR-GAME ROOM:

Red chairs — *Turner T*
Barchairs — *Brickel*
Nelson Abstract — *Ankrum Gallery*
Painting by Coronel — *Jefferson Gallery*
Tiger printed leather — *Clark & Burchfield*
Tiger Rug — *Bischoff*

DINING ROOM:

Rug — *Edward Fields*
Upholstery — *Robert Crowder*
Chandelier — *Barovier & Toso*
Sculpture — *Gallerie du Jonelle*
Accessories — *Hudson Rissman*

MASTER BEDROOM:

Bed & Night tables — *Peter Schrader*
Special finishes — *Richard Wilkinson*
Sofas & Chairs — *Prentice*
Fabrics — *Maria Kipp*
Carpet — *Savnik*
All special finishes — *Louis W. Bowen*
Lamps — *Paul Ferrante*
Pollock painting — *Jefferson Gallery*

MRS. WOOD'S BATH:

Wallcovering — *Winfield*
Chair — *Interiorcrafts*

Chandelier — *Courant*
Painting — *Millie Spiegleman*

MR. WOOD'S BATH

Hardware — *Design Crafts*
Cork wallcovering — *Louis W. Bowen*
Carpet — *Savnik*
Lamp & Stool — *Hudson Rissman*
Striped curtains — *Maharam*

• Pages 44-57: ST. LOUIS COLLECTORS' SETTING FOR ART

ENTRANCE HALL:

Régence Trumeau — *Joseph Lombardo Antiques*

LIVING ROOM:

Aubusson rugs — *Ernest Treganowan*
Lamps — *Nesle, Inc.*
Coromandel screen — *House of Hite*
Cocktail table — *Joseph Lombardo Antiques*
Drapery fabric — *Brunschwig & Fils*
Tiger printed velvet — *Old World Weavers*
Wall & Banquette fabric — *Ramsona*
Trimings — *Scalamandre*
Paintings — *Findlay Galleries, Richard L. Feigen Galleries*

BEDROOM & MORNING ROOM:

Carpeting — *Ernest Treganowan*
Walls & Trimings — *Scalamandre*
Fabrics — *Thaibok*
Lamps — *Nesle*
Bronze table — *Paul M. Jones*

• Pages 58-65: CONTEMPORARY MOUNTAIN HOME

ATRIUM:

Lounge chairs — *Willow & Reed*
Other chairs — *Tropi-Cal*

LIVING ROOM:

Carpeting — *Lees Carpets*
Upholstery fabrics — *Stroheim & Romann*
Painting — *Leslie Kiler*
Dining table — *Baker Furniture, Inc.*

LIBRARY:

Sofa & Lounge chairs — *Martin Bratrud*
Sofa upholstery — *Jack Lenor Larsen*
Draperies — *Stroheim & Romann*
Trimming — *Scalamandre*

MASTER BEDROOM:

Upholstered pieces — *National Upholstery*
Upholstery and drapery fabric — *Stroheim & Romann*
Bed fabrics — *J.H. Thorp*
Carpeting — *Lees Carpet Co.*

• Pages 98-105: ASPEN SKI LODGE

ENTRANCE HALL:

Antique Caryatid & Cabinet — *Paul Ferrante*
Zebra Rug — *Designer Floor Covering*

LIVING ROOM:

Sofa — *Clifford Radford & Sons*
Accessories — *Paul Ferrante*
Bear rug — *Bischoff's*
All special finishes — *Devin*
Game table — *Tom Huntley*
Special millwork — *Peter Bratina*

BEDROOM:

Bed & Canopy — *TWL Designs*
Bedding — *Head Bed Co.*

Fur — *Bischoff's*
Porcelain Stove — *Norman Hansen*
Sconces — *Paul Ferrante*

BATHROOMS:

Spanish tile — *Miro*
Carpeting — *Designer Floor Covering*
Fabrics — *Gamin*
Cabinetry — *Peter Bratina*

ADVERTISER'S INDEX

ADLER POOL TABLES	W12
ALBERT VAN LUIT & Co.	Back Cover
ALLADIN INTERIORS	W8-W9
ALMADEN VINEYARDS	Cover 2
ATLAS SHUTTERS	W1
AUFFRAY & Co., Inc.	W13
BAKER FURNITURE, INC.	132
BELGIAN LINEN ASSOCIATION	W16
BETTY WILLIS INTERIORS, INC.	130
BRANDT CABINET WORKS, INC.	W19
BRAZILIAN INTERIORS	W4
BRUNSCHWIG & FILS	W12
CADILLAC MOTOR CAR	3
CALIFORNIA CUSTOM VINYL	124
CANNELL & CHAFFIN	113
CANNELL & CHAFFIN COMMERCIAL	123
CHAPMAN MFG. CO.	108
ROBERT CROWDER & ASSOCIATES	131
CUSTOMWOOD MFG. CO.	122
DIMENSIONAL	W6
DONN SANDO	W14
EDWARD WHITE INTERIORS	W5
FRANCES MOORE	W6
GALERIE GREGG JUAREZ	W7
GALLERIE, LTD.	W15
GREEFF FABRICS INC.	118
P. E. GUERIN INC.	118
THE HERITAGE CLUB	129
HICKORY CHAIR CO.	118
JOHN WIDDICOMB CO.	107
KARGES FURNITURE CO.	112
KINDEL FURNITURE CO.	5
MAISON GERARD	W14
MAND CARPET MILLS	114-115
MARBRO LAMPS	116
MARTIN BRATTRUD	125
MARTIN OF LONDON	W120
MASTHEAD IMPORTS	W10
PASHGIAN BROS.	125
PASSIONATE EYE GALLERY	W2
PELASTER'S	127
PIETRO STUDIOS	W14
PRENTICE FURNITURE	W3
REGENCY BOWL	122
RUGGROFTERS	110
SALLEE CARPETS	128
F. SCHUMACHER & Co.	109
SCROLL, INC.	Cover 3
SHERLE WAGNER	111
SPENCER & Co.	W11
ST. CHARLES KITCHENS	W12
STROHEIM & ROMANN	4
ROBERT TANENBAUM	121
TOMLINSON FURNITURE	2
URBAN ARTS	128
V'SOSKE	117
WARREN IMPORTS	126

John Widdicomb

makers of fine furniture for more than a century



Get to know John Widdicomb furniture
See it at any John Widdicomb showroom through your dealer or designer

NEW YORK, 205 East 58th St. • **PHILADELPHIA**, 2301 Chestnut St. • **BOSTON**, 90 Berkeley St. • **GRAND RAPIDS**, Exhibitors Bldg.
Chicago • Cincinnati • Cleveland • Dallas • Denver • Houston • Indianapolis • Miami • Pittsburgh • St. Louis • Los Angeles • San Francisco

CHAPMAN

Adaptation

Reproduction



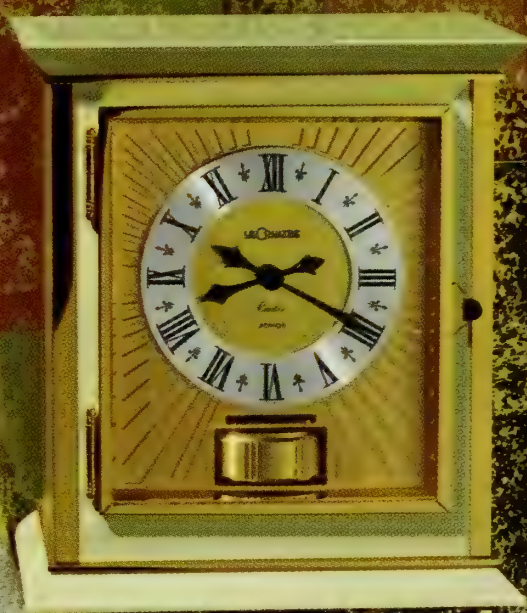
AVON, MASSACHUSETTS 01901

Folding steel and brass a-frame legs No. 13614 support a Faux Bois slab top No. 13615. The Library in stripped pine is No. 3483A. The Coromandel Screen is black with carved birds and prunus is No. 13603B. On the desk, a steel and brass box No. 3364A, a lamp No. 11626A and an owl in brass No. 13018. The stripped pine Chippendale side chair of important scale is No. 3681A. Also available as an armchair No. 3682A. Consult your dealer or decorator or direct inquiries to Chapman, Avon, Massachusetts 02322.



SHOWROOMS

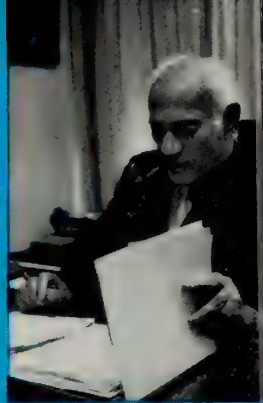
Chapman, 21 East 26th St., N.Y.C.; 1260 Merchandise Mart, Chicago; 300 Decorative Center, Dallas; 1194 Logan Circle, N.W., Atlanta; 266 N.E. 60th St., Miami; Space 301, Ice House No. 1, 1150 Sansome St., San Francisco; 8778 Beverly Blvd., Los Angeles; Space 280, Southern Furniture Expo. Bldg., High Point.



Schumacher's ... for timeless distinction.

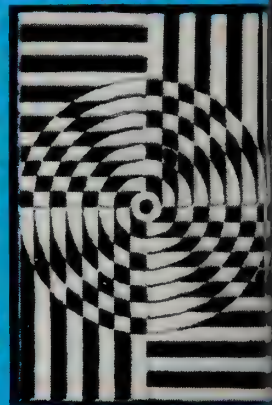
Available through interior designers and at the finest stores.
F. Schumacher & Co. Fabrics/Carpets/Wallcoverings/Velcro • 939 Third Avenue, New York, N.Y. 10022

Is there a man or a myth behind Rugcrofters?



It's the little things men do that so often prove to be of major importance in industry. Using synthetic latex as a backing for tufted carpets. A little enough thing. Nothing monumental. It locks the tufts into place. Holds them secure so a carpet can stay as thick and luxurious as the day it was made. It does the job. It does the job so successfully that it's used all the time today. Nobody thinks twice about it.

But who is it that started the whole thing in the first place? The man behind Rugcrofters. When it comes to innovation, color and incomparable work skills in the craft of carpet making, it isn't a myth that has kept Rugcrofters ahead for more than thirty years. It's Richard Kline.



No detail is too little, no requirement too complex for Rugcrofters, the first in the art of custom-made rugs and carpets. Write or come to our showrooms to discuss your specifications.

THE MARK OF THE WORLD'S BEST.



PURE WOOL PILE

The Woolmark is your
assurance of quality tested carpets
made of pure wool pile.

rugcrofters inc

678 Third Avenue, Design and Design Building, New York, New York 10022, Telephone: (212) 421-7551

Showrooms: Boston, Mass.; San Francisco, California; Los Angeles, California; Chicago, Illinois; Miami, Florida;
Decatur, Georgia; Silver Spring, Maryland; Detroit, Michigan; Pearl River, New York; Rochester, New York;
Cincinnati, Ohio; Philadelphia, Pa.; Dallas, Texas.



Anything but the kitchen sink

Sculpture with hot and cold running water is what it is. An immortal example of the lapidary's art, hand carved from a single, solid piece of unflawed onyx and shown here with matching fixtures of onyx and gold plate. To satisfy gem collectors with different tastes there are eleven other rare stones to choose from.

SHERLE WAGNER

125 East 57th Street, New York, N. Y. 10022. PLaza 8-3300



The Harges Furniture Company, Inc.
Evansville, Indiana 47707

Write Dept. AD for Brochure (in full color) \$1.00

New York • Chicago • Los Angeles • Philadelphia • Detroit • San Francisco
Boston • Cleveland • Washington • St. Louis • Minneapolis • Miami
Atlanta • Denver • New Orleans • Grand Rapids • Salt Lake City • Montreal

Cannell & Chaffin wishes to extend its sincere thanks and appreciation to the following individuals and participants who supplied services and materials for the interior design project of the
WESTERN WHITE HOUSE
San Clemente, California

HAROLD LYNCH
Project Architect

KENNETH K. KAMMEYER
Landscape Architect

THE STURTEVANT CORP.
General Contractors

MOUNIER & WARNECKE
Remodeling Contractors

ACME HARDWARE
AIRELOOM BEDDING
ALLEN DELAND CO.
ARTISTIC QUILTERS
ARTMARK FABRICS
ATLAS SHUTTERS
BAKER FURNITURE CO.
BAKER GLASS CO.
BRIAN BARLOW
BARRY BERNHARDT
BERTEL ORNAMENTAL IRON
BEDLINE
MAX BOBROSKY
E. C. BONDY
BROWN JORDAN
BUCCOLA & CARLOS
BURTON KLEIN
CAL-CRAFT CARPET CO.
CENTURY RIBBON CO.
CLARK & BURCHFIELD
CROWN CITY TABLE CO.
CUSTOM BOUDOIR
DAVIS TILE CO.
DANBY CO.
DEL MAR SHADE CO.
DURALEE
FRED EPPING
FELDMAN LIGHTING
VITO FERRO
FINLEY SLIPCOVER CO.
GREEFF FABRICS
S. HARRIS CO.
HASI HESTER
HI-FIDELITY HOUSE
HORTIE-VAN MFG. CO.
INDIA HANDLOOMS
INTERIOR CRAFTS
JACKSON-ALLEN
KIESLING-HESS
KINDEL FURNITURE CO.
KINNEY AIRCONDITIONING
WALTER KILLIAN
HOWARD KUNKLE
LOEBLEIN FURNITURE CO.
LOEB FURNITURE REFINISHING
MARKON
MARTIN BRATTRUD
R. W. McCLELLAN & SONS
McCONNELL'S GALLERY
McDONALD CONSTRUCTION CO.
MEDALLION CARPET MILLS
TED MEYER INC.
MILLING ROAD FURNITURE CO.
ODENHEIMER & BAKER
ORANGE COAST CONCRETE
PACIFIC HIDE & LEATHER
PACIFIC TEXTURES
PATERSON FLOOR COVERING
JON PETERSON ORIGINALS
PINDLER & PINDLER
BILL POTTS
SALLEE CARPETS
SMITH & HOUGHINS
STEINER ELECTRIC
STROHEIM & ROMANN
SIR POOLS
THROW PILLOWS LTD.
TODESCA-WILHOIT
TREND OF TIMES
TROPICAL
TROPICAL SUN
ALBERT VAN LUIT & CO.
PAYNE FABRIC CO.
ROBERT YARDLEY



REMODELING A HOUSE ???

...don't start with a **HAMMER & SAW**

Instead . . . let Cannell & Chaffin present good, sound ideas that have been intelligently planned by a very capable staff and expert interior design department.

Then bring out the HAMMER & SAW and let competent craftsmen follow a well-laid-plan that is complete in every detail . . . and that will result in a remodeled home that is more beautiful, more functional and more inviting.

Cannell & Chaffin

For more information about C&C's many unusual services . . . write or call Dennis Murphy for your free copy of "Brass Tacks", and to arrange for a personal interview in your home, if you desire . . . no obligation, of course.

Good example of C&C's
creativity in decorative
remodeling is featured
in this issue of
CHITECURAL DIGEST

3000 WILSHIRE BOULEVARD / LOS ANGELES 90005 / (213) 380-9111
PASADENA • LA JOLLA • FRESNO • CORONA DEL MAR • SANTA BARBARA



The Wilds of C




California

HOW LONG HAS IT BEEN
SINCE YOU ROAMED
THROUGH MILES OF LEAFY
MOUNTAIN GREENERY...

and tasted the swift-current blues
of its waters and wished you could
capture its colorful quiet
and secret it home to stay?

Royalweve brings you a barefoot way
with Area Rugs in the softest greens...
like the moss by a river
that bubbles and sings...
like a field of lilac that gently sways
or a bluejay captured in mid-flight,
Kodel® polyester in spunky shag
feathers your nest this brightly.

Oval and round or rectangular,
are these accents with decor dimensions.
Nineteen sizes with five-inch fringe
in fifty-eight colors and blends!
On Royalweve carpet wall-to-wall,
you can float this wildflower world.
Heed the call of The Wilds of California
created by Royalweve.

 **Royalweve**

MAND CARPET MILLS the Colorful Carpet Company
2310 East 52nd Street, Los Angeles, California
3740 West 74th Street, Chicago, Illinois





AMBROSIA

This vase is characterized by great simplicity, purity of taste and executed in a broad, simple, affective manner.

From the Famous Collection of Outstanding Marbro Originals

MARBRO LAMP COMPANY

1625 S. LOS ANGELES ST.
LOS ANGELES, CALIFORNIA 90015

PERMANENT SHOWROOMS

CHICAGO: Merchandise Mart • SAN FRANCISCO: Western Merchandise Mart • DALLAS: Trade Mart

LOS ANGELES: Home Furnishings Mart • ATLANTA: Merchandise Mart

HIGH POINT: Southern Furniture Exposition Bldg. • PITTSBURGH: Marforth Showrooms • CINCINNATI: Decorator's Furniture Showrooms

INDIANAPOLIS: Murray Showrooms

FOREIGN OFFICES: BOMBAY • COPENHAGEN • FLORENCE • HONG KONG • LISBON • LONDON • MADRID • PARIS • TOKYO • VIENNA

There's something very special about a V'SOSKE pure wool rug

THE MARK OF THE WORLD'S BEST.



PURE WOOL PILE

The wool mark is your
assurance of quality tested carpets
made of pure wool pile.



Yes, easy to notice, isn't it?
That intangible "difference" that
sets V'Soske rugs and carpets apart
from all others, that quality
described in one word—dedication.

For example, PIZA (Fragment of
Sun) by Arturo Luiz Piza of Brazil,
appealed to Stanislav V'Soske
because of the possibility for a
play of texture-on-texture. He
developed the design in worsted
yarns and in a technique distinctive
of much of his recent work. It
could only be a V'Soske. The wool
mark label appears on every
V'Soske rug and carpet.

Our representatives in the West:

LOS ANGELES
Douglas V'Soske
9020 Beverly Blvd.

SAN FRANCISCO
John Ledford
151 Union St.

SEATTLE
Paul Siegel, Inc.
1707 Olive Way

PHOENIX
Linn Ledford
777 Camelback, East



Designers' Choice Since 1924



Into your world comes Nature's Heritage

An exclusive collection of floral and bird designs faithfully reproduced in exquisite detail on screen-printed fabrics. Visual delights to stir the memory of forgotten places . . . feathery ferns, mysterious mushrooms, stately flowering trees. These are among the vanishing wonders of America interpreted by Greeff to aid the cause of conservation. Your purchase of these fine fabrics will help support the National Wildlife Federation's Youth in Conservation Program through royalties paid to it by Greeff. For 24-page "Nature's Heritage" booklet showing 19 fabric designs and scientific documentation about each species, send 50 cents to:

Greeff
A Growing Source for Interior Designers

155 E. 56th Street, New York, N.Y. 10022

A growing source for coordinated fabrics, wallcoverings, custom upholstered furniture, carpets, handcrafted rugs and E. C. Carter fabrics for fine curtains. Available through interior designers and decorating departments of fine stores.

Solitude...

a time for
contemplation.

A world of friends.
As close as a letter.
Written at this elegant
small ladies' secretary.
One of many superbly
crafted cabinet and
upholstered reproductions
from the authentic James
River Collection.



HICKORY CHAIR COMPANY,
HICKORY, NORTH CAROLINA



Send \$1.00 for a colorful 60-page showing of our entire
James River Collection of living room, dining and bedroom furniture.

Symmetry

One of the more than 50 exclusive basin sets; all with
matching tub sets, shower sets and accessories.
From the manufacturer, for over one hundred
years of America's finest decorative door and
furniture hardware.



Basin set in bronze dore or
in soft and gleaming pewter finish.

P. E. Guerin, Inc.

23 Jane Street, New York 14, New York
also shown at McCune Showroom, San Francisco

Send for our NEW catalog, No. 8 \$1.00



Daringly new!

Down with the ordinary.
Stir up a little excitement with
Admiralty. Created for today. Translated
for tomorrow. Joining a modern concept with
traditional detail. An easy "mix-in" for any setting. Solid oak
with Persimmon veneers are lovingly hand-rubbed to a warm, mellowed
finish. Touched with antiqued brass ornaments. From Brandt's collection of distin-
guished furniture. At better stores everywhere. Send \$2.00 for catalogue of complete line. Brandt
Cabinet Works, Inc., 686 Pennsylvania Ave., Dept. AD 11. Hagerstown, Md. 21740

crafted with care by






MARTIN



8335 MELROSE AVENUE LOS ANGELES, CALIFORNIA 90069 (213) 653-1566

WILLIAM A. TAYLOR, INC. 390 DECORATIVE CENTER DALLAS, TEXAS 75207

KEN KILNEY 478 JACKSON SQUARE SAN FRANCISCO, CALIFORNIA 94111 (415) 397-0616

A black and white photograph of a room interior. On the left, a large window is covered with shutters. In the center, a potted plant with large, feathery leaves stands next to a chair with a patterned cushion. To the right, a desk holds a lamp and some papers. The room is decorated with framed pictures on the wall and a vase of flowers in the foreground.

ATLAS SHUTTER COMPANY

AND BLASTED DRIFTWOOD FINISH

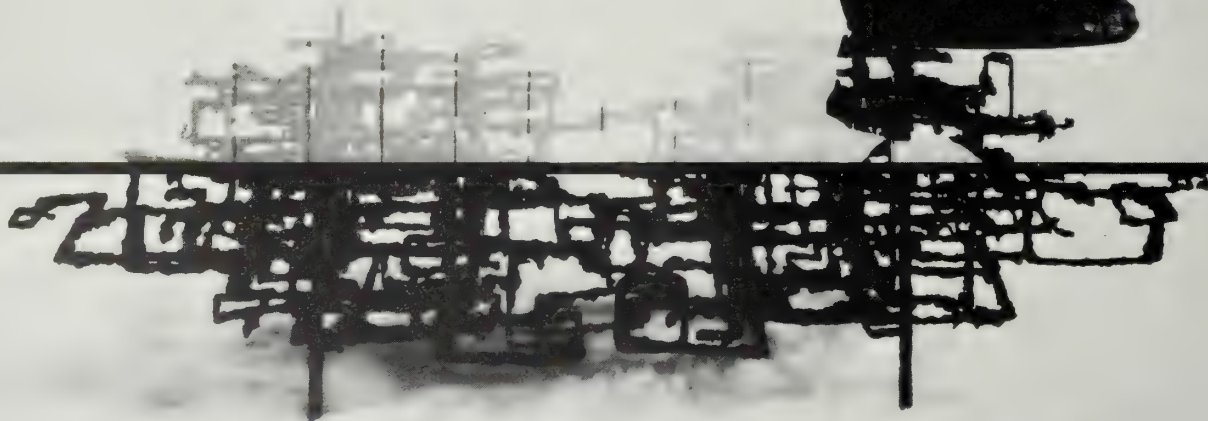
AMERICAN SHUTTERS, 3-1/2" SLADE LOUVER, RAKE HEAD INSTALLATION.

FACTORY AND SHOWROOM — 8923 NATIONAL BLVD. — LOS ANGELES, CALIF. 90034

837-6166

150 GEARY BLVD. — SAN FRANCISCO — 415/387-4590

Pony Soldier by Thomas Holland
Wall Sculpture by Dan Gluck
Table by Dan Gluck

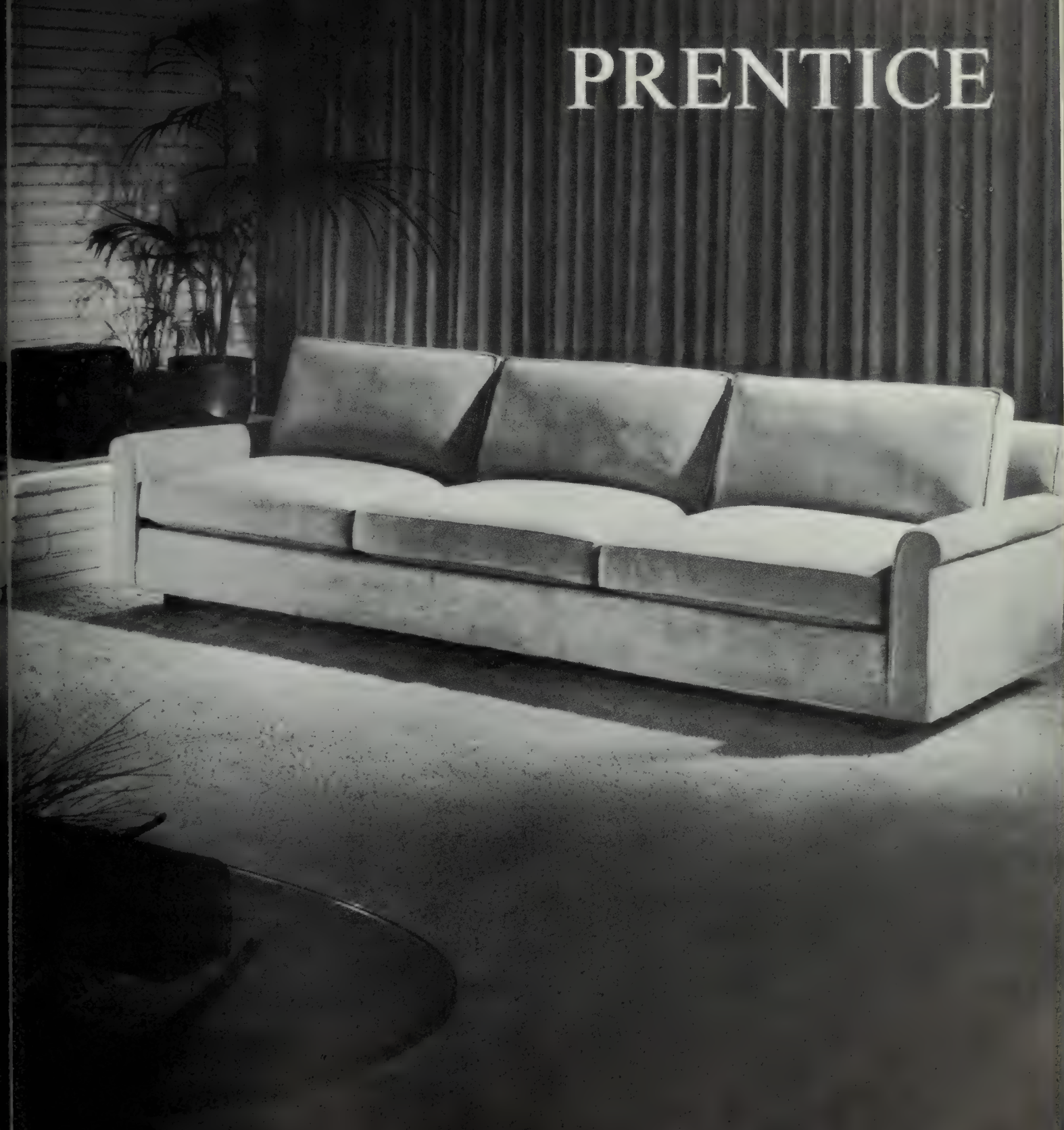


THE PASSIONATE EYE GALLERY

Finest Sculpture Gallery on West Coast
Town and Country Shopping Center
Orange, California 541-2036

Tomorrow's classics are created today...at

PRENTICE

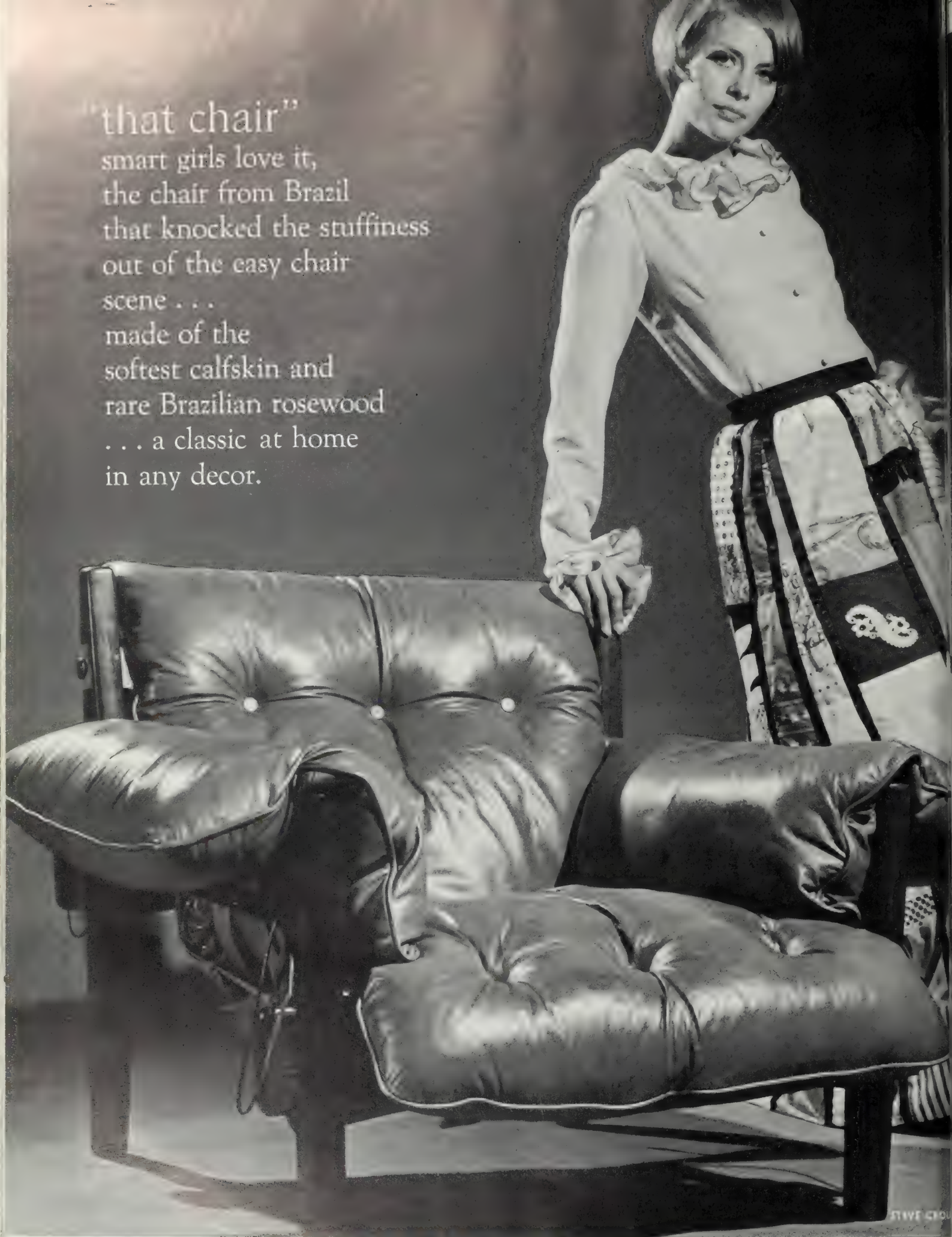


653 NORTH LA PEER DRIVE • LOS ANGELES • 90069

"that chair"

smart girls love it,
the chair from Brazil
that knocked the stuffiness
out of the easy chair
scene . . .

made of the
softest calfskin and
rare Brazilian rosewood
. . . a classic at home
in any decor.



Gown by Lilli of Carmel

W 4

EXCLUSIVE IMPORTERS

BRAZILIAN INTERIORS

Representatives and dealers on request. Write: P.O. Box 5458, Carmel, Ca. 93921

Carmel, Calif



Edward F. White *A. I. D. - N. I. I. D.*

Interiors and Associates

The Finest in Home Furnishings and Interior Design Since 1950

15934 Ventura Boulevard, Encino, California 91316

Telephone 981-1363

Encino's most beautiful Store of fine furniture



Frances MOORE

Antiques and Reproductions

8460 Melrose Avenue Los Angeles 90069

Phone (213) 653-5242

*Enter the New Dimensions
in Doors!*



DIMENSIONAL

P.O. Box 10998 Santa Ana, California 92711

Main Offices & Showroom
3412 17th Street
Santa Ana, California

Decor Showroom
1406 Pacific Avenue
Venice, California

For Paintings You Can Live With



Mrs. Inez Juarez in her Beverly Hills Residence

Portrait commissions by Artis Lane

Galerie Juarez

*635 N. La Cienega
Los Angeles*

*237 Worth Ave.
Palm Beach*

Come To



The "Calam" pleasure unit is a totally new concept in multi-use furniture. This custom designed cabinet contains a 22" color television stereo and a refreshment bar and occupies only four feet of wall space. The mirror lined bar is equipped with a crystal fixture, a formica service centre to mix drinks and glass shelves for

MURIEL BROWN, NSID

The Cabaret



display and storage. A bonus feature of the "Cabaret" is that it may be modified and finished to suit your needs, including installation of your own equipment. *Alladin Interiors. Home of Complete Custom Interiors. 14255 Ventura Blvd., Sherman Oaks, California. STate 3-1931, TRiangle 2-2874. Dealers Inquiry Invited.*

PHILLIP BROWN, NSID

Bright ideas from 18th century

Photographed by Bill Kitchen at the Lobster House, Marina del Rey.



Tradition demands the ultimate in truly authentic ship lamps. Masthead Imports has in stock a complete line of nautical decorative ship lamps. In fine British tradition, these exact replicas of 18th century ship running lights are handcrafted from the highest quality copper, brass and Birmingham lenses. Fitted with founts for oil use, they may also be ordered pre-wired and U.L. approved. We also offer the unique Aquarium, fitted with pump, filter and light. The tanks are completely self-contained to insure smooth functioning and easy care. Other

unusual items are the solid copper ice buckets or bookends, fitted with sea green and burgundy red lenses, and the pipe tobacco humidor. These decorative accessories are just the items to enhance the home, office or business, or they can serve as a thoughtful gift for that nautical-minded friend.

For further information or a copy of our color brochure showing each item in detail, please write or phone Masthead Imports.

TOP ROW, L to R:

Globe Light, Starboard Table Lamp, Masthead Table Lamp, Globe Light, Hanging Anchor Aquarium

BOTTOM ROW, L to R:

10 L. Oil Can, Port and Starboard bookends, Anchor Light, Pipe Tobacco Humidor, Engine Room Lantern, 5 L. Oil Can and Teak Ships Wheel

Masthead Imports

6922 Hollywood Boulevard, Los Angeles, California 90028, Phone (466-5418)





KATHLEEN MAC LEAN, Interior Designer, noted for her youthful approach to today's living, has created interiors which are "Reflections" of her client's individual tastes. For her varied installations: whether it is a Western Ranch, a Residence in Bel Air, or a Chateau in Pasadena, she selects her custom furniture from Spencer & Company, designers and manufacturers of custom furniture to the trade. 8730 Santa Monica Blvd., Los Angeles, California 90069. (213) 657-4810.

Best Tables by

Adler

ANTIQUES and AUTHENTIC REPLICAS



820 South Hoover, Los Angeles, California

Factory and Showrooms
Est. 1957

phone: 213-383-7517



for the woman with ideas of her own!

The most satisfying kitchen is the one that is designed just for you . . . for your family, for your way of life. You have such wonderful freedom in creating your St. Charles Custom Kitchen. You choose the features, materials, textures, decorator colors. Each cabinet is individually built to your plan. There is no kitchen so pleasant as the one you create yourself.

Visit our showroom



St. Charles CUSTOM KITCHENS

9665 S. Santa Monica Blvd., Los Angeles, California
90046 (213) 474-6772

W 12



CANTON RESIST—an authorized Metropolitan Museum of Art reproduction of an 18th century indigo resist. In four colorways with related wallpaper.

Brunschwig & Fils

Decorative Fabrics and Wallcoverings

LOS ANGELES: 114 N. Robertson Blvd. • SAN FRANCISCO: 407 Jackson Square

FINE FRENCH FURNITURE • IMPORTED TERRA COTTA TILES



A
Unique
Combination . . .

French furniture
at its finest
and hand-made
French terra cotta
tiles . . .

Our furniture
is hand-crafted
of fine walnut,
authentically styled
and finished in superb
Old World
hand-rubbed
wax patina.

Our tiles have
natural texture and
uneven colorations
ranging from near
charred Siena to
palest ochre pink.
In a variety of shapes
and sizes.

Illustrated brochure.

Now at

JOHN W. LEDFORD INC.

1075 Battery St. (Old Ice House No. 2), San Francisco, Calif. 94111
tel. (415) 397-6786

ROBERT CORY

524 North La Cienega Blvd., Los Angeles, Calif. 90048
tel. (213) 659-3773

Maison Gerard

French Provincial Cuisine

*"The flavor of the French Provinces
in the heart of Beverly Hills"*



224 South Beverly Drive • Beverly Hills • CRestview 3-5430

luncheon ■ dinner ■ banquets

donn h. Sando



ARCHITECTURAL • INTERIOR STEEL
SCULPTOR

229 21st PLACE • SANTA MONICA 90402 • 451-2774



SALVATORE C. PIETRO
ARCHITECTURAL & FOUNTAIN
SCULPTURE

14226 AETNA ST. — VAN NUYS, CALIF. 91401
PHONE 745-7825



One Gift Works Many Wonders
THE UNITED WAY

Have you heard?

There's SOMETHING STIRRING
AT GALLERIE. A scent of
sawdust in the air. A glimpse
of a 2x4 disappearing
through an archway.
The protesting squeal
of pulled nails. I tried
peeking behind a
partition marked
EMPLOYEES ONLY
but one of their
designers caught me.

The one with blue eyes.

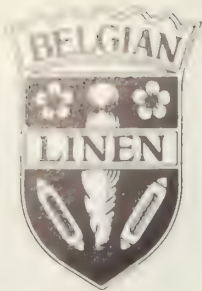
I had to pretend I wanted
to buy a boudoir chair in lemon
velvet. But I couldn't stand NOT
KNOWING. So I said to him
"Remodeling, eh?" He said, "No."

"Then I'll bet you're moving, or
maybe expanding" I hazarded (trying
to make it a sporting proposition
for him). He said, "No." Finally I
screamed, "Listen, I'm a good customer,
WHAT'S GOING ON?" He said, "It's
Project DC-ONE. It's very hush-hush
and my lips are sealed." And he sealed
them...WITH ADHESIVE TAPE!

So, I'm just going to keep checking
Gallerie, Hortense, and as soon as
I find out I'll call you. The boudoir
chair? It's being delivered tomorrow.

Gallerie
FINE FURNITURE *Ltd* INTERIOR DESIGN
19730 VENTURA BLVD.
WOODLAND HILLS

*EMPLOYEES
ONLY!*



The Sun Is Shining In Belgium

At least The Economic Sun, as exports increase of beautiful Belgian linen sheer casements, drapery and upholstery weaves.



Added to these are the new Belgian linen and cotton fabrics. They are proving marvelously successful, both as prints for draperies, and upholstered furniture. The color register is excellent, and wearing qualities satisfy the most stringent demands. Welcoming these new fabrics, The Belgian Linen Assn. created this label to spread their pedigree far and wide.

Write or call for resource information:

THE BELGIAN LINEN ASSOCIATION,
280 Madison Avenue, New York, N.Y. 10016.
Tel: 684-7147.

**As a convenience
to our readers,
the attached
postage-free
cards are
provided for those
wishing to order
Subscriptions,
Magazine Binders
Back Issues or
Gift Subscriptions.**

**Simply check the
items desired,
write your name
and address
and mail.**

**Your request will be
promptly handled.**

Thank you.

**As a convenience
to our readers,
the attached
postage-free
cards are
provided for those
wishing to order
Subscriptions,
Magazine Binders
Back Issues or
Gift Subscriptions.**

**Simply check the
items desired,
write your name
and address
and mail.**

**Your request will be
promptly handled.**

Thank you.



Eric Olson



Cristi Olson

The portrait paintings of *Robert Timenbaum*

5918 Cahill Ave. Tarzana / Calif. 91356 / Phone (213) 987-2913

Mrs. Sheldon Widman



David



Mrs. William Conrad & Son



Dramatize your house beautiful...



with Regency Decorated Bowls!

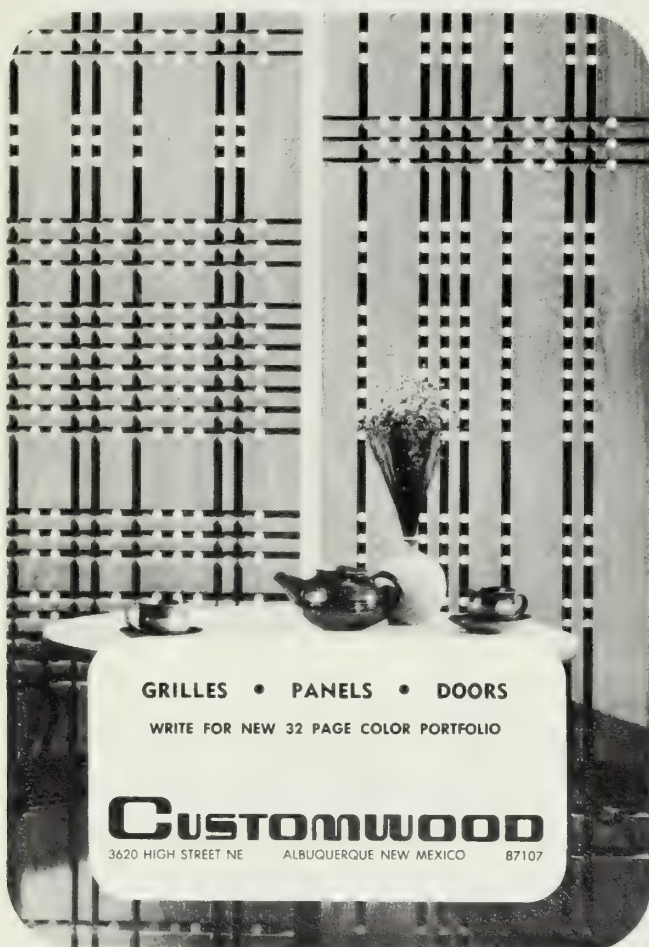
Now you can beautify your master bath or guest bath with any of twelve exquisite classical motifs... courtesy of REGENCY. From the patterned simplicity of GREEK KEY to carefully figured MING... from romantic FLEUR DE LIS to ornate WISTERIA... REGENCY DECORATED BOWLS add the right touch of studied elegance that is the hallmark of the finest.

Make a REGENCY DECORATED BOWL the key to drama in your home... for years of lasting beauty... and the ultimate in distinguished living. Write for free full-color brochure today.

REGENCY is the sole U.S. distributor for the 7' long "PRESIDENT BATH," the largest cast-iron enameled bath tub made. Distributor inquiries welcomed - write for details.

Regency

5150 UNIVERSITY AVE., SAN DIEGO, CALIF. • (714) 282-8154



GRILLES • PANELS • DOORS

WRITE FOR NEW 32 PAGE COLOR PORTFOLIO

Customwood

3620 HIGH STREET NE ALBUQUERQUE NEW MEXICO 87107

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of October 23, 1962; Section 4369, Title 39, United States Code)

1. Date of Filing: October 1969.
2. Title of Publication: Architectural Digest.
3. Frequency of Issue: Quarterly.
4. Location of Known Office of Publication: 680 Wilshire Place, Los Angeles, Calif. 90005.
5. Location of the Headquarters or General Business Offices of the Publishers: 680 Wilshire Place, Los Angeles, Calif. 90005.
6. Names and Addresses of Publisher, Editor, and Managing Editor: Publisher, Cleon T. Knapp, 680 Wilshire Place, Los Angeles, Calif. 90005; Editor, Bradley Little, 680 Wilshire Place, Los Angeles, Calif. 90005; Managing Editor, None.
7. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.): John C. Brasfield Publ. Corp., 680 Wilshire Place, Los Angeles, Calif. 90005; Cleon T. Knapp, 680 Wilshire Place, Los Angeles, Calif. 90005; Colleen A. Knapp, 680 Wilshire Place, Los Angeles, Calif. 90005.
8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or more of Total Amount of Bonds, Mortgages or Other Securities: None.
9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of stock or securities of the publishing corporation.
10. Extent and Nature of Circulation:
 - A. Total no. copies printed: Average no. of copies each issue during preceding 12 months, 44,567; Actual number of copies of single issue published nearest to filing date, 62,349.
 - B. Paid circulation: 1. Sales through dealers and carriers, street vendors and counter sales: Average no. of copies each issue during preceding 12 months, 6,377; Actual number of copies of single issue published nearest to filing date, 6,225. 2. Mail subscription: Average no. copies each issue during preceding 12 months, 34,984; Actual number of copies of single issue published nearest to filing date, 54,009.
 - C. Total paid circulation: Average no. of copies each issue during preceding 12 months, 41,361; Actual number of copies of single issue published nearest to filing date, 60,234.
 - D. Free Distribution (including samples) by mail, carrier or other means: Average no. copies each issue during preceding 12 months, 1,683; Actual number of copies of single issue published nearest to filing date, 1,431.
 - E. Total Distribution: Average no. copies each issue during preceding 12 months, 43,044; Actual number of copies of single issue published nearest to filing date, 61,665.
 - F. Office use, left-over, unaccounted, spoiled after printing: Average no. copies each issue during preceding 12 months, 1,523; Actual number of copies of single issue published nearest to filing date, 684.
 - G. Total: Average no. copies each issue during preceding 12 months, 44,567; Actual number of copies of single issue published nearest to filing date, 62,349.

I certify that the statements made by me are correct and complete.
CLEON T. KNAPP, PUBLISHER



Cannell & Chaffin
COMMERCIAL INTERIORS
 2843 WEST SEVENTH STREET, LOS ANGELES, CALIFORNIA 90005

Designability

MEANS DECORATIVE INDIVIDUALITY

Whether it is a vast museum, as pictured, a fine executive office or a luxurious club . . . C&C's **Designability** creates commercial interiors where the space is better planned, the environmental aspect more appropriate, and the design and color more beautiful. This statement is proven in outstanding interiors from coast to coast. To discover the reasons for the obvious superiority of C&C's **Designability** . . . write or call Sam Cannell at (213) 380-7111.

Top: Members' Lounge, below Board Room
 LOS ANGELES COUNTY MUSEUM OF ART



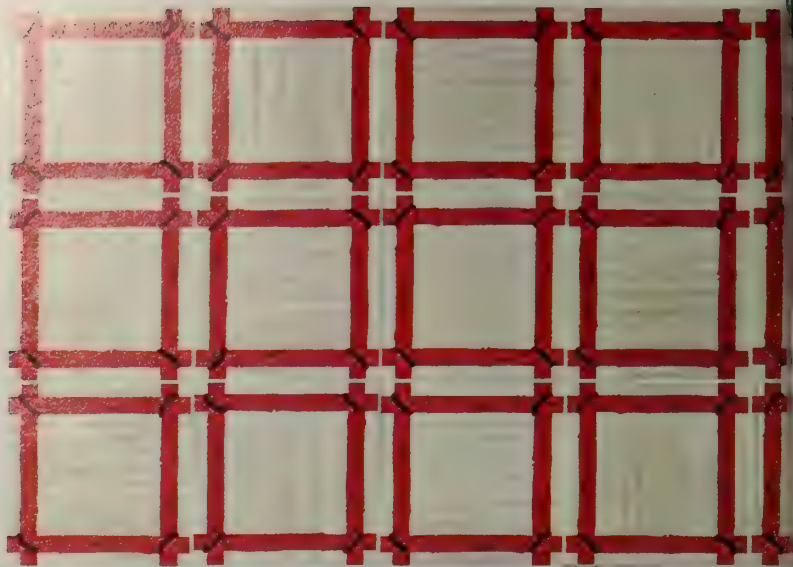
10000 Wilshire Street
Beverly Hills, California 92707
(310) 441-1111

Custom Insets, Inc.
4431-4425 W. Montrose Avenue
Chicago, Illinois 60641
312-736-8677

Floors & Interiors, Inc.
4200 N. W. Second Avenue
Miami, Florida 33127
305-756-4446

French-Brown Floors Co.
7007 Greenville Avenue
Dallas, Texas 75231
214-363-4341

Gail Tile & Carpet Co.
4835 Main Street
Skokie, Illinois 60076
312-679-4730



A Totally New Concept In Resilient Flooring

Designed By
L. JARMIN ROACH, A.I.D.

Hayward's of Santa Barbara
1025 Santa Barbara Street
Santa Barbara, California 93101
805-965-0011

P. F. I. Designed Floors
560 Pacific
San Francisco, California
415-362-8500

Paul Singer Floor Covering
868 North La Cienega Blvd.
Los Angeles, California 90069
213-655-9010

University Shade & Linoleum
1035 University Avenue
San Diego, California
714-295-3126



CALIFORNIA CUSTOM VINYL

"a thousand and one floors"

8607 BEVERLY BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • (213) 657-1770



Martin Brattrud

22500 S. VERMONT AVE.
TORRANCE, CALIFORNIA

Showrooms:

Dallas • San Francisco • Hawaii

For the Connoisseur

All Silk Very Fine
Garden Pattern Persian
Area Rug—4' 7" x 7'

\$3,500.00

PASHGIAN BROS.
IN PASADENA SINCE 1902

Oriental Rugs


993 E. Colorado Blvd., Pasadena 91101
(213) 796-7888



Warren Imports

INTERIORS

Collectors of International Treasures
Creators of Enduring Ideas for Your Living Environment



Visit our unique center...wander among our personally selected treasures and see why we have been famous for decorating art and design since 1937. Write for brochure

1910 South Coast Highway • Laguna Beach 92651 • (714) 494-6505
Los Angeles (213) 663-1112

As a convenience
to our readers,
the attached
postage-free
cards are
provided for those
wishing to order
Magazine Binders,
Back Issues or
Gift Subscriptions.

Simply check the
items desired,
write your name
and address,
and mail.

Reply Cards are
opposite Page 120.

Your request will be
promptly handled.

Thank you.

FINEST WHOLESALE ANTIQUE IMPORT SOURCE IN THE SOUTHWEST

Pfister's

THROUGH YOUR DECORATOR
OR DEALER

1804 HI-LINE DRIVE AT OAK LAWN ☞ DALLAS, TEXAS 75207 ☞ 214/747-0458



CONTEMPORARY

AUBUSSON

TAPETRIES

A SPECIAL LIMITED OFFERING

THE SPACE AGE

TAPETRY COLLECTION

Aubusson Tapestries and Rugs have established themselves in the undisputed position of being the standard of Tapestry and Rug weaving in the world. The possessors of Aubusson Weaving have seen their investment enhanced through the passage of each year.

TITLES

SEA BIRTH LIFE-MATTER FUSION
SPACE FLOW GENERIC STRUCTURE
FORMING COSMOS ONE GIANT LEAP FOR MANKIND

EDITION	SIX DESIGNS Eight weaves of each design
ARTIST	AMERICAN ARTIST CHARLES MADDEN
SIZE	9.8 feet by 6.5 feet
COST	\$4,850.00 each Tapestry Call or write

GUARANTEES OF PURCHASE

Artist's name / edition number and Aubusson mark woven into the tapestry - French government registration.



URBAN ARTS

TAPETRIES

215-886-2606
501 EDGE HILL ROAD / GLENSIDE, PA. 19038

SALLÉE



GEORGE WASHINGTON
never trod on SALLÉE CARPETS

... but today, SALLÉE CARPETS are almost everywhere from Honolulu to San Clemente

SALLÉE is very proud that this and many other luxurious carpets have been chosen by CANNELL & CHAFFIN for so many important installations.

For information about SALLÉE'S fine, all-custom carpets ... and your nearest source, write:
SALLÉE CARPETS / 144 N. Robertson Blvd. / Los Angeles, CA 90048



Welcome to the club

If you get pleasure simply from *holding* a beautiful book—we'd welcome you as a member of The Heritage Club.

And to provide a suitable welcome, we offer you *Lysistrata*, one of the Club's most beautiful recent selections.

Indecent, vulgar, and uproariously funny—*Lysistrata* by Aristophanes is (after 2,500 years) remarkably up to date, for it portrays a women's campaign to end the war, a campaign that worked in a way only women could make it work.

We felt *Lysistrata* deserved a superlative edition. We turned to the greatest artist living. Picasso agreed.

For our edition, he etched six copperplates and drew forty pictures. They are considered some of the best examples of Picasso's neoclassical style.

Like all Heritage Club books, our edition of *Lysistrata* is printed on paper chemically treated to last at least two centuries. It is carefully sewn, staunchly glued, and pressed between boards overnight—a costly binding method that is almost unknown today. A frieze of Picasso's Greek warriors stands guard on the covers.

Normally, as a member, you could purchase this volume for \$5.95, plus postage. But if you mail the coupon on this page—you may have it without cost, as a new-member gift.

In months to come, you will have a choice of such remarkable volumes as Shaw's *Two Plays for Puritans*, *The Invisible Man* by H. G. Wells, *The Writings of Thomas Jefferson*, *The Jungle Books* of Kipling, Sir Walter Scott's *Kenilworth* and *Tales of Mystery and Imagination* by Edgar Allan Poe. Each of the books will be designed and illustrated by an internationally famous artist, and so well made you will cherish each as a proud possession and sound investment.

You're not bound by rigid contract to take any of these books. The Club gives you the option of substitutions from a backlist of more than fifty books in print. Each Club selection costs only \$5.95, even though, by any standard, you should expect to pay twice that amount or more.

If you have a taste for fine books, browsing through the Heritage edition of Picasso's *Lysistrata* will be a thrilling experience.

We believe it will also make

you want to continue as a Heritage Club member. But we can only bid you welcome. The decision to remain with us is yours.

Please send me, as a new-member gift, a copy of the Picasso edition of Lysistrata and reserve for me a 12-month membership in The Heritage Club. If I don't want to keep Lysistrata, I will return it within 10 days and my membership will be cancelled. Otherwise, I'll keep the book and I will then select, from a prospectus you send me, the books I wish to receive. For each book I select, I will pay only \$5.95, plus postage.

MR., MISS, MRS. (PRINT)

ADDRESS B

CITY

STATE ZIP

207 West 25th Street
New York, New York 10001

The Heritage Club



Betty Willis INTERIORS, INC.

Studio of Interior Design

1110 S. Baldwin Ave. — Arcadia, Cal. — (213) 446-8565

Members of American Institute of Interior Design



Robert Crowder
AND ASSOCIATES

MURALS • SCREENS • HANDWOVEN FABRICS
FURNITURE, MADE TO ORDER

CATALOG NOW AVAILABLE. WRITE TO DEPT. C

359 NORTH ROBERTSON LOS ANGELES 90045 213/652-3805

ALSO REPRESENTING THE MCGUIRE COMPANY



Baker Furniture, Inc.
CABINET MAKERS

14 MILLING ROAD, HOLLAND, MICHIGAN 49423

DISPLAYS FOR THE USE OF INTERIOR DESIGNERS ARE MAINTAINED IN:
NEW YORK • CHICAGO • PHILADELPHIA • LOS ANGELES • DALLAS • SAN FRANCISCO • ST. LOUIS • ATLANTA • GRAND RAPIDS

ARCHITECTURAL DIGEST

THE QUALITY GUIDE TO HOME DECORATING IDEAS

SPRING 1970 \$2.95





**FLOOR
YOUR FUN
WITH
CABIN CRAFTS®
SHAG**

Soft, shaggy, Getaway by Cabin Crafts provides the inspiration for colorful times. Could be an evening of stereo music. A fun game of hearts. Or a quiet midnight snack of King Crab au gratin and cold champagne. Whatever, Getaway's thick shag pile

is beneath all the pleasure. And its ten superbly blended colorations lend themselves to any decorating scheme. Cabin Crafts Getaway. Deep, dense 100% Fortrel® polyester pile styled to start a room swinging. From the floor up.



West Point Pepperell
Carpet and Rug Division
Dalton, Georgia 30720

**CABIN
CRAFTS**

ELANESE® FORTREL®
The tested name in fibers

ARCHITECTURAL DIGEST

SPRING 1970 VOLUME TWENTY SIX NUMBER FOUR

PUBLISHER: Cleon T. Knapp
EDITOR: Bradley Little
ADVERTISING DIRECTOR: L. Hite Lyall, Jr.
GENERAL MANAGER: Colleen A. Knapp
BUSINESS MANAGER: Michael J. McLeavey
ASSISTANT MANAGER: Howard Meyer
PUBLIC RELATIONS DIRECTOR: Kaye McCallister
ASSISTANT TO THE EDITOR: Marie DeRaad
ASST. TO ADVERTISING DIRECTOR: Jaquelin Tomke
CIRCULATION DIRECTOR: Jean Southern
SUBSCRIPTION MANAGER: Doretha Le Flore
MERCHANDISE MANAGER: Florence Eglit

EXECUTIVE OFFICES

680 WILSHIRE PLACE LOS ANGELES 90005
(213) 386-8520

ADVERTISING SALES OFFICES

EASTERN

ADVERTISING MANAGER: Thomas R. Rule
ASSOCIATE: Lillian Kent
127 EAST 59TH STREET NEW YORK 10022
(212) 421-1950

MIDWESTERN

DIDIER & BRODERICK, INC.
4001 WEST DEVON AVENUE CHICAGO, ILL. 60646
(312) 282-6706

SOUTHEASTERN

JOE H. HOWELL COMPANY
1776 PEACHTREE BLDG. ATLANTA 30309
(404) 873-2136

FRONT COVER: A SPRING LUNCHEON SETTING PHOTOGRAPHED AT THE POOLSIDE LOGGIA OF MR. AND MRS. CHARLES D. JENNISON IN SANTA BARBARA, CALIFORNIA. ADDITIONAL COVERAGE OF THE HOME IS SEEN ON PAGES 10 THROUGH 27. ARCHITECTURE BY WARNER, MORRIS, & WILSON, INC. LANDSCAPE ARCHITECTURE BY THOMAS D. CHURCH. PHOTOGRAPHED BY DANFORTH-TIDMARSH.

The ARCHITECTURAL DIGEST is published by the John C. Brasfield Publishing Corp., Cleon T. Knapp, President; Colleen A. Knapp, Secretary-Treasurer. Executive and editorial offices at 680 Wilshire Place, Los Angeles 90005. The publication is issued quarterly: January, April, July and October. Second class postage is paid at Los Angeles, California and additional mailing offices. SUBSCRIPTIONS: One year, \$11.50; Two years, \$23.00; Three years, \$34.50 in the United States and Possessions. All foreign countries add \$1.25 per year. Address subscriptions orders to: P.O. Box 60122, Terminal Annex, Los Angeles, CA 90054. Single issues available at better book stores and newsstands at \$2.95 per copy. For BACK ISSUES AND BINDERS, please use postage free card bound in magazine to place order. In CHANGE OF ADDRESS, please use your magazine label to indicate old address, and affix it with your new address to a standard Change of Address card. For all orders or changes of address, please allow six weeks for processing and delivery. Printed by Fawcett-Haynes Printing Corp.; Color by Roberts Engraving; Paper by S. D. WARREN CO. Regional advertising editions are identified by a letter preceding the page number. For example, W represents the western edition, M for the midwestern edition, E for the eastern edition. In all regional advertising edition, the editorial contents remain the same.

10 FRENCH PAVILION IN SANTA BARBARA

The residence of Mr. and Mrs. Charles D. Jennison in Santa Barbara, California is reminiscent of the elegant small houses called Pavilions that were built around Versailles in the eighteenth century. Architecture by *Jack Lionel Warner, A.I.A. of Warner, Morris, & Wilson, Inc.*

28 ANTIQUES & OUR ARCHITECTURAL HERITAGE

This combination of articles features the Peyton Randolph House in Williamsburg, Virginia. The 1724 home of one of America's greatest but lesser known patriots is one of the most recently restored structures in the remarkable eighteenth century town.

38 WISCONSIN HOME RESTYLED FOR LIVABILITY

The Milwaukee, Wisconsin home of Mr. and Mrs. Ben Marcus overlooking Lake Michigan was remodeled and redecorated by a California designer to provide new entertaining and living areas. Interior design by *Sheila Greenrock*

44 EARLY ENGLISH STYLE FOR FAMILY LIVING

A large, Tudor style home in Beverly Hills, California, redecorated with early English antiques as a setting for family living. Interior design by *Tom Hamilton, A.I.D. of Cannell & Chaffin*

50 MODERN PALACE IN THE DESERT

The modern house of designer Arthur Elrod, A.I.D. of Palm Springs, California is an extravagant example of new applications of space and form. A unique circular structure with breathtaking views of mountains and desert.

..... Architecture by *John Lautner, A.I.A.*
..... Interior design by *Arthur Elrod Associates*

62 MICHELE CASCELLA "ON ART"

Italian artist Michele Cascella, who has been active in the art world for over sixty years, discusses his experiences and views, and the individual paintings illustrated in the article.

68 PARK AVENUE OFFICES REFLECT NEW DIRECTION

New offices of Baker-Firestone, Inc. in the Seagram Building in New York City reflects the new aim of businesses to make a statement of corporate individuality in their offices. Interior design by *Michael LaRocca of David Whitcomb, Inc.*

74 MIXTURE OF STYLES FOR SMALL APARTMENT

Designer Reginald Adams employs a mixture of traditional and contemporary furniture to create an apartment setting for living and working in Los Angeles.

..... Interior design by *Reginald Adams*

80 TOWNHOUSE SETTING OF NOTED NEW YORK DESIGNER

Views of the home and private office of noted designer Melanie Kahane, F.A.I.D. Antiques and contemporary items are combined with a collection of objets d'art.

..... Interior design by *Melanie Kahane, F.A.I.D.*

90 CONTEMPORARY HOME WITH EUROPEAN ACCENTS

The Rancho Santa Fe, California residence of Mr. and Mrs. George T. Straza is a rambling Western style of structure that combines European antiques and contemporary furnishings.

..... Architecture by *J. Edmond Kowalski*

96 A LOOK AT THE WORLD OF BATHROOMS

A brief discussion of the new bathroom scene today, new attitudes in planning and modern conveniences that are available. Included are random illustrations of various examples of current styles.



Schumacher's
Aegean Collection

An incomparable group of hand prints, textured wovens
and solids designed for interiors of distinction.

F. Schumacher & Co. 939 Third Ave., New York, N.Y. 10022 · Fabrics/Carpets/Wallcoverings



Hardtop Coupe deVille. Cadillac Motor Car Division

The closer you look the better it looks. The grace and poise of the 1970 Cadillac—so expressive of the spirit of the seventies—leads you to expect much in motoring pleasure. And your expectations are amply fulfilled. For in this magnificent motor car, with its unmatched elegance and highly responsive 472-cubic-inch engine, you can also specify a power-operated divided front seat, Automatic Climate Control, and many other luxury features that you might expect would be offered first by Cadillac. You'll find everything about the new Standard of the World uncompromisingly right. In the Cadillac tradition.





Can you trust your friends?

© Sherle Wagner Corp., 1965

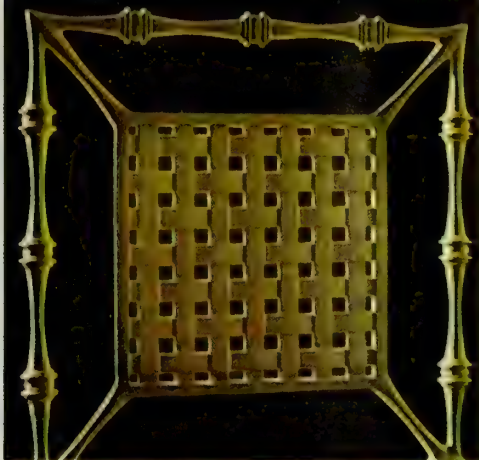
With jewels like these in the bathroom you can't be too careful. That rose quartz is *real*; brilliantly faceted, exquisitely marked, mirror polished and set in twenty-four karat gold plate. Mr. Wagner has designed a complete series in semi-precious stones: amethyst, onyx, malachite, rock crystal, tiger eye, jade and lapis lazuli. Whichever you choose, "open house" is risky.

Sherle Wagner

SEND \$1.00 TO DEPT. R FOR ILLUSTRATED CATALOG.
125 East 57th Street, New York, N.Y. 10022 PLaza 8-3300



FACETTE



MARCO POLO INDOOR/OUTDOOR



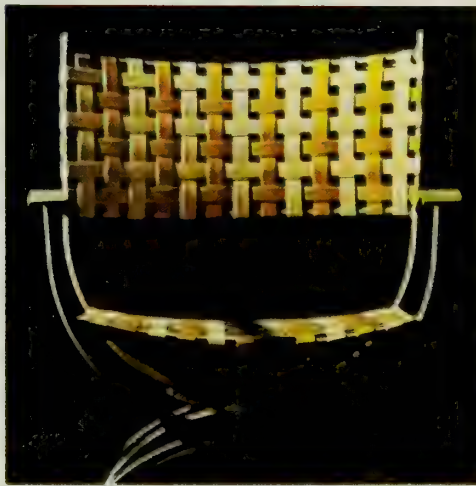
FLORIDIANA



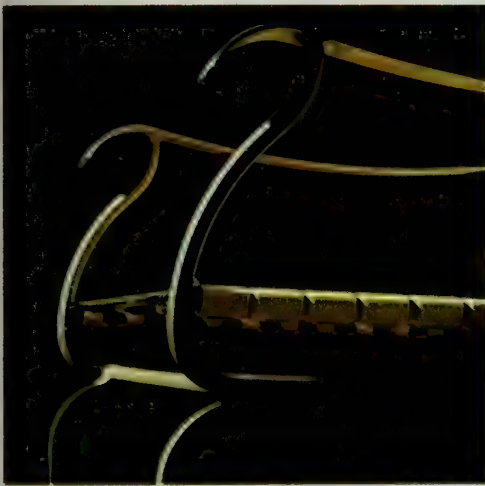
TIARA



CONQUEST



HISPANA



LAGUNA



CONTEMPRA



LA CLASSIQUE

SCROLL CALL

Solid aluminum furniture designed especially for today's mode of casual indoor-outdoor living . . .

Scroll's designs are all shown in our new catalog.

If you haven't one in your files, write for one now. SCROLL, INC., 800 Northwest 166th St., Miami, Fla. 33164.
Subsidiary of Keller Industries, Inc., Miami, Florida

Factory Showrooms: Miami—4100 North Miami Avenue, New York—D & D Building, 979 Third Avenue, Chicago—Merchandise Mart Space 1229
Showrooms: Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Denver, Detroit, Grand Rapids, Indianapolis, Los Angeles, Nashville,
Philadelphia, Pittsburgh, San Francisco, San Juan, Syracuse, Washington, D.C.



The most personal Rolls-Royce of all.

Rolls-Royce recently announced a new breed of car. The personal Rolls-Royce. This car is a break with tradition. It is not built for a chauffeur, but for the personal pleasure of the owner-driver.

The personal Rolls-Royce has now reached its apotheosis in the car you see above—the Silver Shadow convertible.

If you are willing to spend a little more than thirty thousand dollars on a magnificent self-indulgence, this advertisement should give you plenty to think about. If, on the other hand, pure self-indulgence hits your conscience below the belt, consider generosity. Our convertible makes an interesting gift. The facts speak for themselves:

1. The body is the work of those incomparable London coachbuilders, H. J. Mulliner, Park Ward. As it slowly takes shape from the

underframe up, it is something to watch. Expert “rubbers” smooth out minuscule imperfections in the metal. First rubbers spot blemishes by eye. Second rubbers do it by feel. They look as if they are reading Braille.

Each body gets fourteen to seventeen coats of paint, depending on the color. Rubbing continues between coats. This completely eliminates the pocked orange-peel effect of unrubbed paint. The result is fantastic. A white car looks like porcelain. A black one looks like polished marble. The painting alone takes six weeks.

2. The top is a labor of luxury. It takes one man one week to make one top. He is dedicated to the elimination of the “starved cow” look of most convertible tops. When he is finished, not a rib is visible outside or inside. He can also give you a choice of eight colors

outside. Six inside. The latter is made of Playne's West of England cloth—the royalty of worsted.

3. Upholstery leather is chosen with extravagant care. Only one hide in every five hundred is selected. The rest are rejected because of tiny crinkles or scars. The man in charge has been at it for forty-five years. His rejects make expensive handbags.

4. Interior wood panelling represents five days' work for a single expert. The veneers for each car come from a single tree. Each is coded so that, if it is ever damaged, it can be matched from the same log.

You can choose from Persian burr, paldao, rosewood, burr walnut, coromandel, tola, bird's-eye maple, myrtle burr and sycamore. And if you go to England, you can sit with the experts and help them create your personal grain pattern. A flower? A butterfly? An eagle? Releasing the imprisoned pictures from grain is almost a magical experience.

5. Air conditioning is standard equipment. And there is an ingenious ventilation system that can warm your feet and cool your face at the same time. Women seem to like this.

Optional accessories include stereo tape players, radio-telephones, electric shavers and a special miniature boudoir in the glove compartment. You can even order an extra-loud foot-operated horn. Very useful in the Italian Alps when you need both hands on the wheel.

6. To drive the Silver Shadow is a personal pleasure of infinite subtlety. While most power steering is numb, ours feels the road. While most power brakes are all muscle and no brain, ours have sensibilities. They can give you a ton of hydraulic pressure or an ounce. And the ebullience of the big V-8 engine is not tamed. Simply civilized. Some people say the Silver Shadow is the easiest car in the world to drive. They may be right. No other car moves you between two points with less wear-and-tear on body and nerves.

And what could be more personal than a

car that communicates with you? There are eight articulate lamps on the instrument panel. One tells you if your battery stops charging. Two monitor pressure in the brake system. Others tell you smaller things. Your fuel is low. You need more coolant in the radiator. Your parking brake is on. A stop-light has burned out.

The front seats deserve special mention. They are more than sybaritic delights. Firm and slightly bucketed, they are true driving seats. Yet they are so freely adjustable you can literally redesign the seat around yourself. An electric switch gives you eight different adjustments of legroom, height and angle. The driver can sit erect while his companion has a snooze.

And, if you are a very personal shape, H. J. Mulliner, Park Ward will design a special seat for you. They did so recently for a 6'10" basketball star.

7. The Silver Shadow convertible costs \$31,600. Fifty will be offered for sale in the United States this year. This means that only one American in four million will own one.

If you want to know more about this extraordinary car, write to Mr. Lynn Perkins, Public Relations and Advertising Manager, Rolls-Royce Inc., Dept. 1274, Box 2707, Grand Central Station, New York, N.Y. 10017. Enclose \$12.50 and he will send you a Rolls-Royce Owner's Manual. This 144-page hard-cover book has fifty-six diagrams and illustrations. When you order a Silver Shadow you get your \$12.50 back, plus six per cent interest.

But mark our words. Neither the manual nor the enthusiasm of Mr. Perkins can take the place of a test drive. The performance of any Rolls-Royce is a silky mystery that is greater than the sum of its parts. Ask any Rolls-Royce dealer. He cannot describe the mystery any better than we can. But he can deliver it. Personally.

See dealer listing elsewhere in this magazine. Suggested price P.O.E., exclusive of local taxes, if any. Slightly higher in Alaska and Hawaii. © Rolls-Royce Inc.





"TROUT AND FLY," designed by James Houston. A crystal trout rising to catch an 18 karat gold fly. Height 9½". Made by Steuben Glass.



Several months ago we asked a few thousand readers questions regarding decorating and designing tastes. These answers would help our editorial staff evaluate our past and future presentation of homes and other desirable features. A number of respondents asked to know the final tally. It requires a statistician to fully interpret

all the crosscurrents of information, averages, numerical curves and so on. But there are some highlights we hope will be of interest to you.

Economically, our readers are among the most successful with incomes more than four times the national median. And the value of homes are three times as much. This is not surprising in that ARCHITECTURAL DIGEST is one of the most affluent magazines in the United States and consequently appeals only to a limited audience. In addition, the type of homes we present transcends the ordinary with emphasis upon professional design and luxury that, again, are important to a small but very selective audience.

Most readers are in their middle years and enjoying an age of refined acquisition and comfort. Through experience, an understanding of quality has become important in life's satisfactions and pleasures. For example, nearly half of our readers have and use their passports for foreign travel, and over half prefer their personal jewelry and accessories designed just for them. Another number points out the level of readership is eighty-four per cent have at least attended college — a very high figure.

Another interesting facet to the study was that close to forty per cent said their families owned a second home. This is testimony to a definite and growing trend toward increased mobility in the pursuit of leisure. We all have heard of increasing leisure and the worry for utilizing this unfilled time. However, rather than having too much time on your hands, it seems that those precious few moments must be organized to be enjoyed. And the second home is one ideal means toward fulfilling leisure.

Still another surprise was the answer to the following question: "If you were to buy a house in the next two years, what kind would it be?" Over forty per cent would design and build a new house. This was unexpected because of widely reported facts of soaring labor and material costs, difficulties in finding and keeping competent contractors, high interest rates, the general struggle and frustrations of building. It simply must be assumed that the need and desire for

creative expression is far stronger than the before-mentioned anxieties. Again, the type of reader using ARCHITECTURAL DIGEST is in an unique category since they are highly interested in their home's beauty and utility. VOGUE magazine would say the same about their women readers and their interest in fashion; TOWN & COUNTRY regarding society, and so on.

Most readers undertake a major redecoration every four years. Over half claim the full responsibility of doing the project themselves while less than a third use the talents of the professional designer. Somewhat contradictory to this is that well over half of those redecorating make purchases through interior designers or retail stores employing a professional. We have long advocated the desirability of acquiring a broad knowledge of design and the arts in creating your beautiful home. Along with this should be the acceptance of the professional's vital role in guidance, interpretation and execution. With these two elements, the chances for complete satisfaction are heightened. The professionals recognize this. We have found interior designers earning a more professional stature. Their creativity in decorating is facilitated in working with knowledgeable clients.

This leads to the readers' answers expressing their favorite styles and periods of furnishings. The most popular category was traditional with mixed periods; followed by a combination of traditional and contemporary. The first choice of furnishings is French, both formal and provincial; followed by contemporary. It has been interesting to compare these findings to those reported by national retail stores. The most furniture sold has been Spanish Mediterranean, primarily for bedrooms. In the second position was Colonial Early American, mainly seen in the dining room. The preferences of our readership for traditional, formal English or French Provincial were ranked by the stores seventh, eighth and ninth respectively.

This discussion is meant only to satisfy our curiosities. Rankings or preferences of one style or another really has no important value; nor can any conclusions be drawn as to what style or period is better than any other. What is important is the knowledge that many styles and periods do exist, and each individual and their own creativity can fashion almost any setting with equal effectiveness. The only measure worth anything is the individual's satisfaction and pleasure derived from what he considers to be the best expression of his good taste.

CLEON T. KNAPP, PUBLISHER



FRENCH PAVILION IN SANTA BARBARA





FRENCH PAVILION IN SANTA BARBARA

The residence of Mr. and Mrs. Charles D. Jennison in Santa Barbara, California is reminiscent of the pavilions built in Versailles in the eighteenth century. They were usually small but elegant houses, built by nobility as country retreats. They were formal structures, in the style of the day, but oriented to a relaxed mode of living, surrounded by gardens and vistas of the countryside.

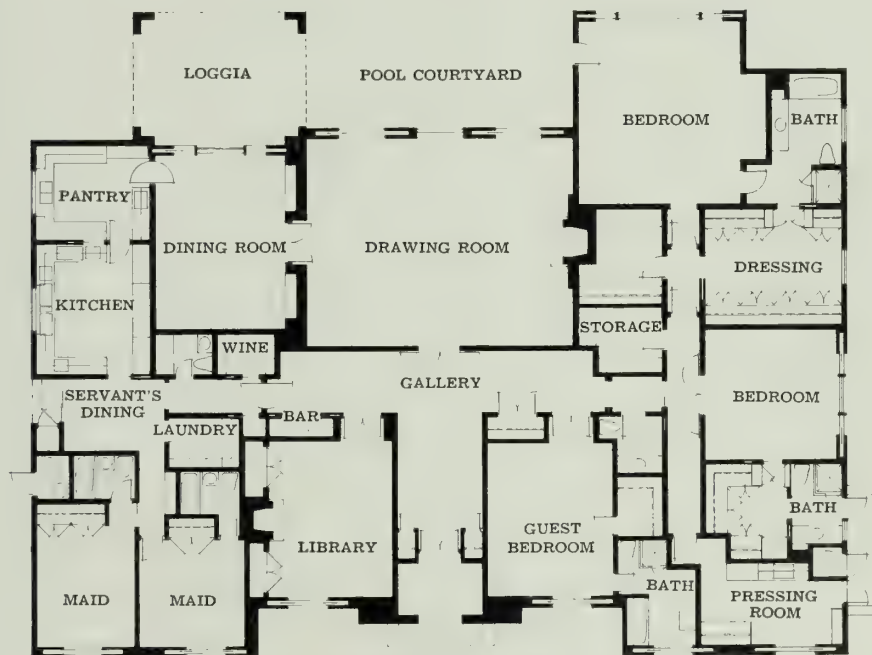
In the French manner, the Jennison residence is a precise exercise in symmetry and detailing. It has French windows and doors with keystones above them, and the traditional quoins at all corners of the main house. The front is enclosed with a walled and paved motor court, and the rear of the house opens to a large pool courtyard with formal arrangements of rare flowering plants in tubs (pages 26 and 27). The rear courtyard of

the house functions in much the same way as many modern houses, with glass areas that offer an atmosphere of indoor-outdoor living. All of this, however, is executed in the eighteenth century manner, with disciplined attention to symmetry and form.

The house is situated in the private Birnam Wood area of Montecito, a suburb of Santa Barbara. Entrance gates with guards offer complete protection to residents of the area. The rolling landscape incorporates an excellent golf course with greens and fairways that wind between the building sites. The area was once an immense lemon grove and the elegant club building on the grounds was, in fact, a lemon packing

CONTINUED ON PAGE 17

ARCHITECTURE BY WARNER, MORRIS, & WILSON, INC.
INTERIOR DESIGN BY WILLIAM L. CHIDESTER
LANDSCAPE ARCHITECTURE BY THOMAS D. CHURCH



On the previous pages is a view of the small SWIMMING PAVILION opposite the pool from the main house. The front of the classic structure contains dressing rooms and a bar for poolside service. The pavilion creates an architectural focal point for the enclosed courtyard.

The ENTRANCE to the house on the opposite page, is through tall double doors leading to a marble floored Entrance Hall. Both the covered Entrance and the Hall have lighted skylights.

The FLOOR PLAN, above, shows the orderly arrangement of rooms that is essential in the planning of a traditional house. The major rooms were laid out for the most ideal proportions, and lesser areas were arranged around them. Traditional regimen was exercised in the placement of windows and doorways, with symmetry and axes being of prime importance. Even though the house has few rooms, great care and attention was paid to providing ample storage and service areas, a quality often overlooked in smaller houses.





The large DRAWING ROOM (twenty-five by thirty-one feet) is in the center of the house, on axis with the Entrance and the Swimming Pavilion, creating formal architectural vistas in two directions. Three pairs of tall French doors open to the Pool Courtyard. The room is arranged to provide three groups of seating with a permanent card table arrangement in one corner. The furnishings, all French antiques, include Provincial pieces combined with more formal ones, with examples from the Régence, Louis XVth and Louis XVIth periods. The most formal treatment is seen in this view of the fireplace wall, with its marble mantel, trumeau, and elegant bronze and rock crystal chandelier. To avoid an excessively formal look, a blue and white toile from Brunswick & Fils was chosen as the pattern to be used throughout the room, for draperies and for upholstery on most of the chairs. The toile was used in two ways; as a cohesive factor in relating one seating group to another, and as a common tie between the country pieces and those of more formal nature. Still another subtlety in the choice of the toile is the bright blue found in its pattern that echoes the blue of the Bristol and Opaline collection around the room.



PHOTOGRAPHED BY DANFORTH-TIDMARSH



In one corner of the DRAWING ROOM, on the opposite page, a card table group stands in front of a tall seventeenth century Coromandel lacquered screen. Following the pattern established in other parts of the room, the French chairs are upholstered in the same toile as the draperies at the high French doors. Also near the doors is seen one of the more formal pieces of furniture in the room, a particularly elegant Louis XVth writing table of marquetry with ormolu mounts. The cane back chair used at the writing table is of the Régence period.

On this page, another corner of the Drawing Room reveals still another seating arrangement. Here, the focal point of the grouping is a fine eighteenth century marble topped commode supplanted by an exceptionally ornate and rare carved gilt mirror with its original glass.

CONTINUED FROM PAGE 13

plant until recently remodelled by the same firm of architects, Warner, Morris, & Wilson, who designed the Jennison residence.

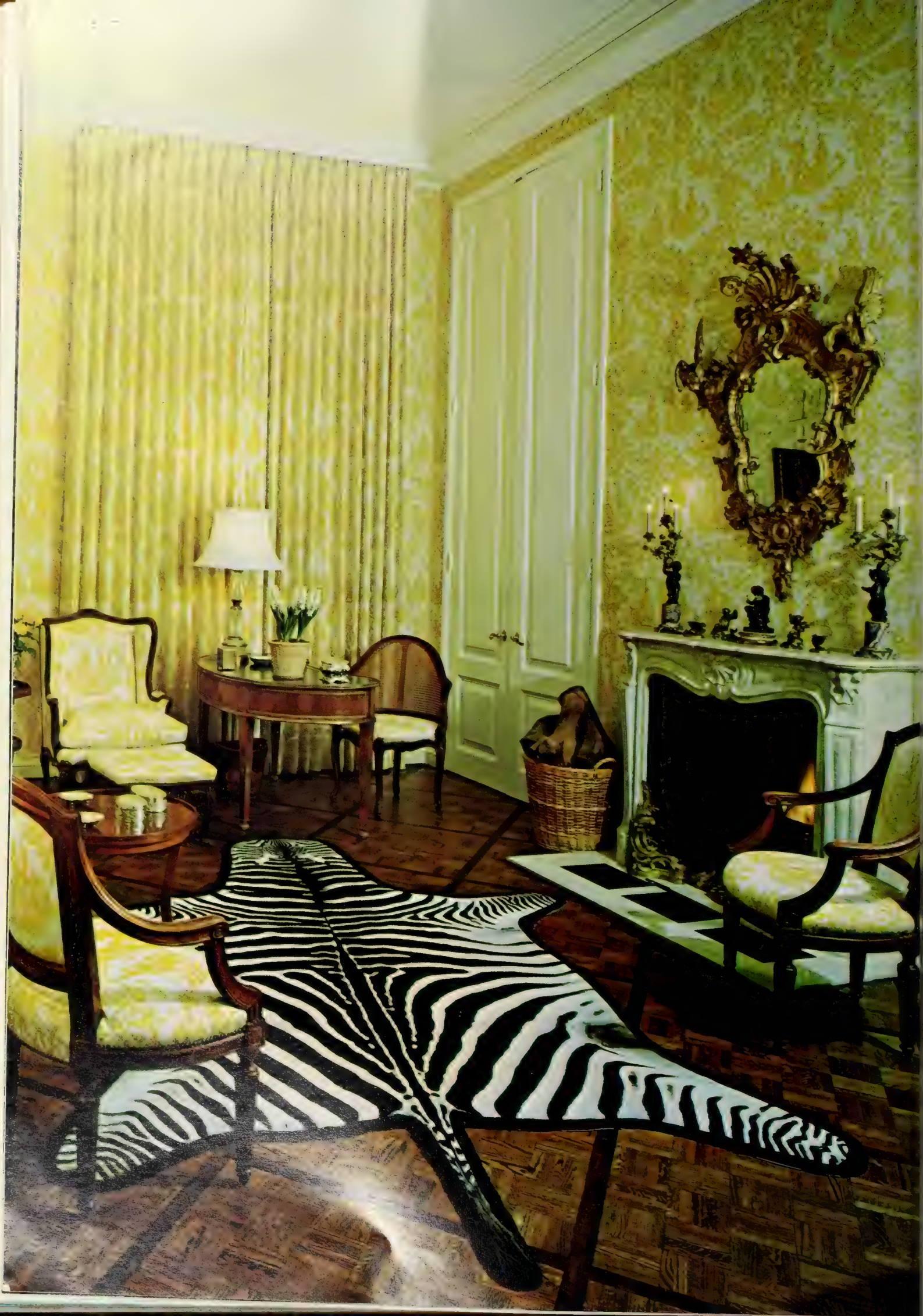
The house was planned as a setting for Mr. and Mrs. Jennison's extensive collection of eighteenth century French furniture which they had collected over a period of years. The house was designed with few rooms, but each is large with

high ceilings and tall doors and windows. Backgrounds were provided for their numerous paintings and objets d'art, including a sizeable collection of Bristol and Blue Opaline glass which is used throughout the house as accessories. Color schemes for each room were carefully planned to complement the blue glass and the patina of the antique woods.





The DINING ROOM is a breathtaking assemblage of rich colors and delicate forms. Walls of the room have a stunning blue scenic wallpaper of bamboo, flowers and birds painted in Hong Kong especially for the room by Charles R. Gracie & Sons. The color of the wallpaper was chosen as a dramatic foil for the outstanding collection of Bristol seen in the room, used both as table-settings and displayed in ceiling height cabinets either side of the doors from the Drawing Room. Régence cane chairs are painted yellow and white for added visual excitement. The chairs have seat pads of pink silk from Brunswick & Fils, matching the draperies and the lining of the cabinets. A painted Venetian cabinet holds a collection of Lowestoft. A large French mirror over the painted cabinet reflects the doorway to the Drawing Room and one of the cabinets that hold Bristol.





The LIBRARY, seen on this and the opposite page, was designed with less formal styling. Walls, draperies and much of the furniture upholstery are of yellow and white linen in a chinoiserie pattern by Lee Behrens, Inc. Being located on the front of the house, with a northern exposure, the Library was without the long hours of sunlight found in other main rooms, and the choice of a bright, cheerful fabric does much to compensate for this. As in

the Drawing Room, the fireplace is the focal point of the room, with an antique marble mantel and a seventeenth century baroque mirror. Opposite the fireplace is a tailored sofa flanked by tall bookcases. A zebra skin rug adds a contemporary, relaxed note to the room which was created for reading and viewing television. Extremely tall doors as seen here are used throughout the house to accentuate the dramatic use of high ceilings.



PHOTOGRAPHED BY DANFORTH-TIDMARSH



A large BED-SITTING ROOM is located in one of the projecting wings at the rear of the house, overlooking the Pool Courtyard. Pink was selected as the color theme for this area, to create a warm, feminine setting for the French antiques and a collection of eighteenth century miniature paintings. A single fabric pattern of pink Fortuny is used for the bed and bed niche, draperies, and all upholstery. A carpet was specially woven by Birven to go with the fabric, and walls were painted to match. In one corner of the room, near the Sitting Area, a large Chinese painted screen accents the pink theme. A late eighteenth century French writing table, placed in front of a wide window, provides a pleasant writing area with ample light and views over the flower laden courtyard. Accessories of blue Bristol and Opaline, part of the collection found throughout the house, provide a bright color accent.



Another BEDROOM, seen on this page, has a color scheme of red and white. A finely striped fabric, woven in those colors by Brunschwig & Fils, is used as wallcovering, as upholstery for a chaise longue, and as draperies at the large window. This Bedroom enjoys a vista over a colorful garden walled with treillage, with a large oriental figure as a focal point. A GUEST ROOM, on the opposite page, repeats the technique of using a single fabric for both draperies and upholstery, offering visual continuity that creates a tranquil setting. The fabric used here is a subtly colored silk damask by Scalamandre. Colors of walls and carpet were carefully coordinated to complement the tones of the silk damask and to further the quiet and restful mood of the room.







A view of the REAR OF THE HOUSE, as seen from the Pool Courtyard at dusk, shows its dramatic location, with the Santa Ynez Mountains rising in the background. Also evident in this view is the classic detailing of the house, with its quoins, keystones, and finials decorating its parapet roof. The tall French doors in the center of the house give access from the Drawing Room to the Courtyard. At the left is the large Bed-Sitting Room, and to the right is the Dining Room and Loggia. The large glass areas, though traditionally correct, give the house a contemporary sense of indoor-outdoor living. The planting around the Pool Area was meticulously designed by landscape architect Thomas Church to correspond to the formal style of the architecture.

THE PEYTON RANDOLPH HOUSE

WILLIAMSBURG, VIRGINIA

Williamsburg, Virginia is one of America's greatest treasure-troves of both national and architectural history. As the Capital of Virginia from 1699 to 1780, it was here that a handful of remarkable men shaped the very foundation of our country. A number of the homes and some of the public buildings from the eighteenth century were still intact as late as the nineteen twenties, when John D. Rockefeller, Jr. became interested in preserving Williamsburg's unique heritage. The first of its restored structures was opened to the public in 1934. Since that time numerous buildings have been restored or rebuilt with meticulous authenticity. Today, it is an entire city of the past. A visit to it is a visit to another century, a century heady with the nostalgia and the romance of the beginning of our country.

The purpose of Colonial Williamsburg, in the words of the Board of Trustees, is "to re-create accurately the environment of the men and women of eighteenth century Williamsburg and to bring about such an understanding of their lives and times that present and future generations may more vividly appreciate the contribution of these early Americans to the ideals and culture of our country."

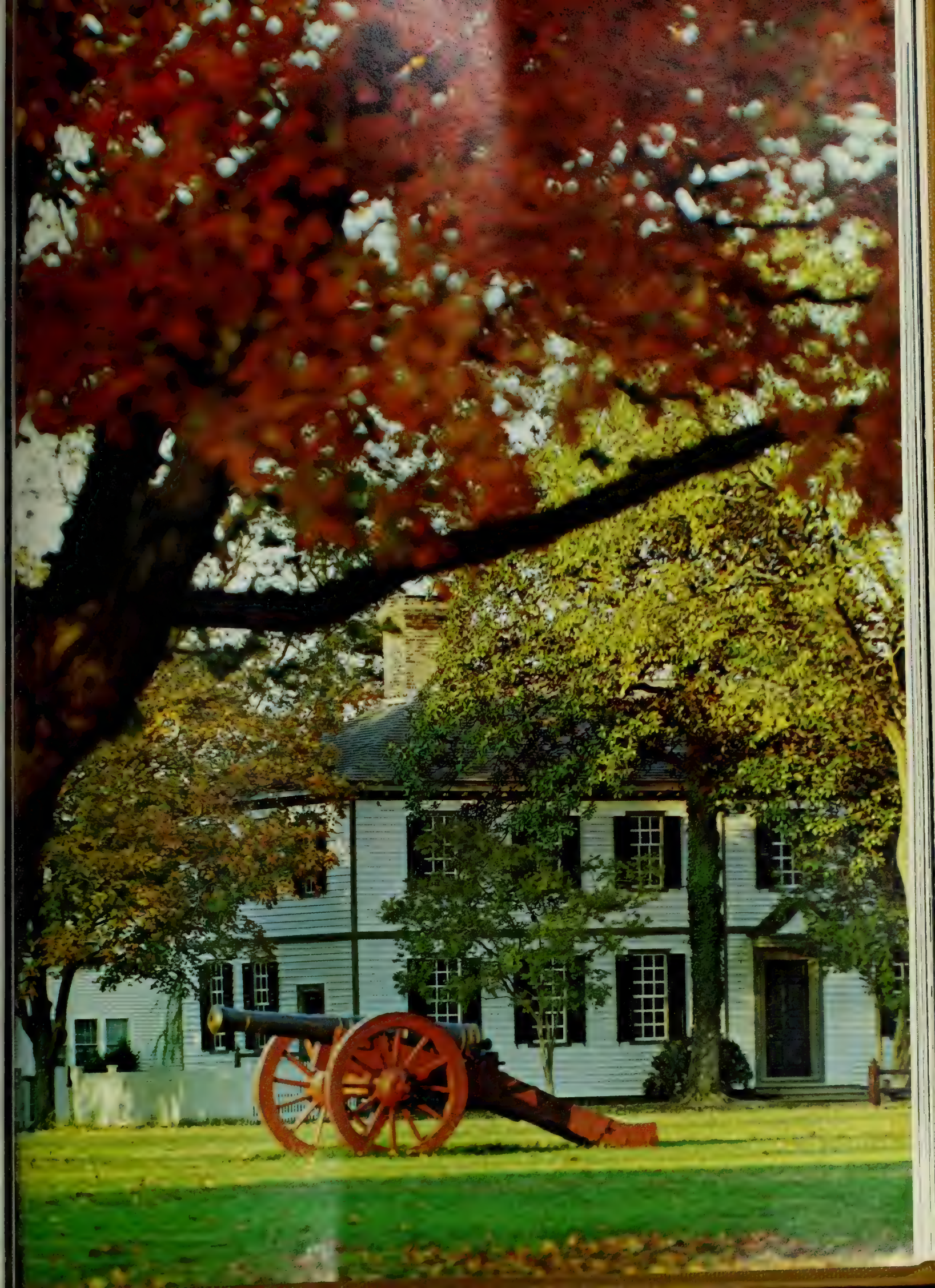
One of the most recent houses in Williamsburg to be opened to the public is the home of Peyton Randolph (1721-1775), one of Virginia's and America's greatest patriots. He was called by many of his contemporary colonists "The father of his country," a title which later became associated with a fellow Virginian, George Washington.

The Randolph family distinguished itself early in the history of the Colonies. Peyton Randolph's grandfather, William Randolph, came to Virginia in the sixteen seventies as an attorney and became Speaker of the House of Burgesses. The same high office was later held by his father, Sir John Randolph, the only Virginian to be awarded

a knighthood during the Colonial Period. When Sir John died in 1737, he willed his large library to his young son, Peyton, with the hope that it would encourage him to study law. That same library, later passing through the hands of Thomas Jefferson, became the nucleus of the Library of Congress. Young Peyton Randolph followed in his family's footsteps and rose to even greater heights in the importance of his service to the Colonies. At twenty-three he was appointed Attorney General of Virginia and at twenty-seven was elected to the House of Burgesses of which he served as Speaker for the ten years prior to the Revolution. Shortly before his death in 1775, he served as president of both the First and Second Continental Congresses in Philadelphia.

The Peyton Randolph House is of special significance because of the important positions he held during the troubled times just before the Revolution. His house is located on Market Square, "within hailing distance" of the Governor's Palace and only a short distance from the Capitol. It became a gathering place for leaders of the Virginia Colony. George Washington was a frequent visitor and mentioned the house many times in his diaries. It was in the Peyton Randolph House in the summer of 1774 that Thomas Jefferson read his rough notes on "A Summary View of the Rights of British America." The rough notes found their way into print and the basic concepts outlined in them played an elementary part in the American Revolution and were a forerunner of the Declaration of Independence. Later the house served as headquarters for the Comte de Rochambeau, Commander of the Allied French Army, prior to the siege of Yorktown in 1781. *continued on page 37*

BY NATURE OF ITS SPECIAL SIGNIFICANCE IN BOTH CATEGORIES, THE PEYTON RANDOLPH HOUSE IS PRESENTED UNDER THE HEADING OF TWO OF OUR RECURRING FEATURES, ANTIQUES AS WELL AS OUR ARCHITECTURAL HERITAGE. — THE EDITOR







The major room of the Peyton Randolph House is the PARLOR with its painted pine panelling. Being the largest room in the house, it is certain that this was the scene of many of the historic gatherings. Among the treasures in the room is a set of six Philadelphia Chippendale chairs with seats covered in bright yellow silk. Two of them are part of a tea arrangement near the fireplace, where an English pie crust tea table holds a complete Worcester tea service. The large William & Mary wing-chair, made prior to 1700, has its original needlepoint cover. Brackets either side of the fireplace and a pair of gilded mirrors are Chinese Chippendale. In the foreground is a George I gaming table, complete with period game articles of ivory and eighteenth century English candlesticks. The yellow draperies are woolen damask, reproduced from a mid-eighteenth century document in the Williamsburg archives. The rug is turkeywork, faithfully reproduced from a colorful seventeenth century rug.



PHOTOGRAPHED BY STEPHEN M. TOTH



At the left is a view of Peyton Randolph's OFFICE, or Study, with green painted panelling. Brilliant red wool draperies have lambrequins shaped to a pattern found in the Williamsburg documentary files. A Queen Anne style of English secretary dating from 1710 matches the description of a "desk and book case" listed in the 1776 inventory of Randolph's estate. Among other distinctive items in the Office is a rare Chippendale corner chair fitted with its original reading stand and candle arm. Nearby is a revolving hexagonal library table of the Georgian Period. Over it hangs a portrait of William Pitt.

The panelled DINING ROOM, above, has a rare octagonal drop leaf table of walnut from the early Georgian period that has many of the characteristics of the Queen Anne style. Around it are American Queen Anne chairs from Rhode Island. The table holds a fine punch bowl made in London in 1739. Around the punch bowl are four candlesticks made in London by David Green in 1723. Hanging shelves hold a collection of Chelsea porcelain; and the tureen on the sideboard was made at Bow in 1755. The brass chandelier is of Dutch origin, as is the 1700 floral painting hanging over the corner fireplace.





The LAFAYETTE BEDROOM is named after the famous general who stayed there when he revisited Williamsburg in 1824. The room has painted paneling with flat panels instead of the heavy raised panels seen in rooms on the lower floor. A great mahogany tester bed made in Rhode Island in 1760 has crewel embroidery hangings lined with gold silk. In a setting by the fireplace is a Massachusetts tea table set with a Chelsea porcelain tea service. A walnut Queen Anne wingchair is covered in wool rocade damask from England. Antique Ushak rugs cover areas of the wood floor. Over the fireplace hangs a portrait of Mrs. Randolph's neice, Anne Randolph, who married Benjamin Harrison.

Another view of the Bedroom, above, shows the crewel hangings on the bed and the unusual embroidered dressing table cover. Windows around the room have distinctive drapery treatments. Modeled after some at Uppark in Surry County in England, they raise on cords, in the manner of an Austrian shade. Also seen at the windows are wooden venetian blinds. Often thought to be a twentieth century contrivance, venetian blinds were used extensively in Williamsburg during the eighteenth century.

PHOTOGRAPHED BY STEPHEN M. TOTH



PHOTOGRAPHED BY STEPHEN M. TOTH



Above is one of a pair of extraordinary wall brackets that hold candlesticks with hurricane globes. A carved wood eagle in gold leaf supports the shelf of the bracket.

Below is a detail view of one of the few original rooms of the house that was never panelled. Wood strips in the plaster indicated the room had originally been planned for wallpaper, therefore, antique wallpaper from an English house of the same period was installed in the room. Furnishings include an American chest dating from 1700, a gilt Georgian mirror, and Chippendale chairs.



The handsome house, as we see it today, was originally two separate houses, built in 1715. Sir John Randolph bought the houses in 1724, three years after Peyton was born, and built a center section that joined the two structures. Among the many eighteenth century houses in Williamsburg, the Randolph home is noted for the outstanding quality and completeness of its original interiors. Of the eight rooms now open for exhibition, seven contain original panelling. The eighth room, which was never panelled, is covered with eighteenth century wallpaper from a house in England.

The discovery of a 1776 inventory of Peyton Randolph's estate and his wife's detailed will written in 1783 has enabled the curators to furnish the house with antiques of the same style and variety that were in the house originally, almost down to the last teacup. It is through the perseverance of the curators and through the generosity of Mrs. F.H. Ball, who has been the owner of the house since 1921, that we are privileged to experience a glimpse into this vital part of our history.

On the page opposite is the elegantly simple STAIR HALL. A panelled wainscot follows the stairs up to a landing midway between floors where a tall arched top window lends light and a graceful accent to the area. A simple brass and glass lantern hangs in the stair well. Portraits of eighteenth century figures ascend the stairs. A particularly subtle color of grey-green was used for the woodwork, complementing the natural wood of the handrail and the window trim.



WISCONSIN HOME RESTYLED FOR LIVABILITY

The residence of Mr. and Mrs. Ben Marcus in Milwaukee, Wisconsin is situated on Lake Michigan, in a suburban area called Whitefish Bay. The rambling stone and wood structure is architecturally suitable for its lakeside setting, but its interiors had never satisfied its owners' desires — aesthetically or functionally. To answer this need, Mr. and Mrs. Marcus commissioned designer Sheila Greenrock from Los Angeles, who brought with her a fresh approach to designing interiors for the Wisconsin climate.

Mr. and Mrs. Marcus are active in community and civic affairs, but their home had never lent itself to large gatherings or extensive at-home entertaining. This was an important consideration when Miss Greenrock was planning the remodeling and decorating of the interiors. Areas were

"opened up," and a large Family Room was built adjoining the Living Room. Furnishings were planned for "flow" and ease of movement from one room to another. Color schemes were devised that would give visual continuity to the different areas. An unused bedroom was converted to a useful study, providing a comfortable, intimate area for reading or viewing television, which the house was without before.

In essence, the house was brought to life for its owners. Suddenly it offered all the advantages and extras that they had dreamt of — it functions well for large groups, yet is a comfortable atmosphere for two. An added bonus was the cheeriness of its color schemes which provide year round enjoyment and pleasure.

INTERIOR DESIGN BY SHEILA GREENROCK



The ENTRANCE HALL was redesigned to create an inviting reception area for guests. A slate floor was replaced with random width oak planks. Windows were treated with fabric shutters that offer a versatile control of daylight, and privacy at night. An antique French baker's rack holds plants.

An opposite view of the Entrance Hall, left, shows a grouping of antiques where there was once a planter-divider. The mirror is Venetian, the cabinet eighteenth century French from Frances Moore. Walls are covered in striped ticking by Calvin. Rug is by Edward Fields.



One portion of the LIVING ROOM holds a card table grouping, an antique bibliotheque, and an antique English architect's table.

The Directoire chairs are covered in crewel embroidery. The wall grouping includes lithographs by Chagall and Rouault.



Near the fireplace in the Living Room is a large seating arrangement formed of two sofas covered in velvet from Clarence House.

Lamps and accessories include porcelain, bronze, and crystal. A seventeenth century dresser holds a collection of tortoise shell.



The FAMILY ROOM, above, was added to the house to provide additional space for family living or for entertaining. The area has television and a bar and therefore was furnished with more casual items and more durable fabrics than other areas.

The DINING ROOM, right, adjoins the Living Room and Family Room, adding to the functional flow for buffet entertaining. The table extends to seat twelve for dining in a setting of crystal and silver. French styled chairs from Frances Moore are covered in Clarence House fabric resembling needlepoint.

A former Bedroom was converted to a comfortable STUDY, below, for reading or viewing television. A long sofa covered in hounds-tooth check becomes a bed and can be used for extra guests when needed. The water color over the sofa is by Calder.





PHOTOGRAPHED BY CHARLES SCHNEIDER

EARLY ENGLISH STYLE FOR FAMILY LIVING

The residence of Mr. and Mrs. L.S. Wyler in Beverly Hills, California is an older, Tudor style structure situated on a large piece of property with tennis courts and a swimming pool. It is the kind of home that lends itself well as a setting for traditional family living, especially for large families such as that of Mr. and Mrs. Wyler, who have five children. As with most homes designed in an earlier period, the major challenge was to create a setting for today's kind of living.

With a sizeable collection of early English antiques, the Tudor style of the house provided a suitable setting. Designer Tom Hamilton of Cannell & Chaffin, assembled the antiques in settings with up to date color schemes carefully chosen to complement the rich antique woods. Comfortable upholstered pieces were added that serve compatibly with the antiques.

Colorful fabrics add further vitality to the compositions.

The main rooms vary in mood, to fit a variety of occasions for the young family. The Living Room is strongly traditional. The Library maintains the traditional flavor, but has a more relaxed, casual atmosphere. The Family Room was designed for younger members of the family, still with antique accessories, but with more practical upholstered pieces for maximum serviceability and comfort. Tradition prevails, however, in the Dining and Breakfast Rooms, where Lancashire styled chairs surround early tables. Appointments throughout reflect a love of tradition without sacrificing practicality. The resulting home provides a meaningful background for family life.

INTERIOR DESIGN BY TOM HAMILTON, A.I.D. OF CANNELL & CHAFFIN



The ENTRANCE HALL, has a beamed ceiling and panelled walls, with Gothic shaped doorways typical of the Tudor style. Furnishings include a seventeenth century chest and bench. Hall runner and carpeting on stairs are by Bigelow. A large mirror with painted frame is from Pollock & Spiers.

The LIVING ROOM, opposite, has a basic color scheme of blue as a mellow background for the antique furniture woods and paintings. Exemplifying the variety of antiques, a Queen Anne secretary is seen with a Windsor chair and a country armchair. A yellow floral print from Scalamandre accents upholstered pieces.





The brick-floored BREAKFAST ROOM was designed in the country manner, with Lancashire chairs around an oval table with trum-

pet legs suggesting the William and Mary period, and a Welsh dresser. Antique appointments add to the country flavor.



The DINING ROOM, though furnished with country pieces, takes on an air of elegance through its use of color and accesso-

ries. Antiques include Lancashire chairs, a refectory table, an eighteenth century oak dresser, and a Dutch brass chandelier.




The FAMILY ROOM was created as a place where the younger members of the family could entertain in a relaxed setting, without the inhibiting presence of fragile antiques. A few antique objects are used as wall decorations or accessories, but the room was planned for durability and practicality. Wallcovering is from E. C. Bondy; nylon upholstery from Pindler & Pindler.

PHOTOGRAPHED BY LELAND LEE



The LIBRARY was designed as a casual and comfortable adult retreat from the more active areas of the house. It has a brick floor and felt covered walls with a bookcase wall that serves as a display area for a wide variety of unusual antique objects. An antique ratchet bed is used as a sofa. The leather wingchair is by Hickory Chair; rug and all fabrics are from Greeff.





MODERN PALACE IN THE DESERT

Seldom is a truly modern house created—one that departs from clichés and fads, and, one that can stand apart as a definite design statement that has never been made before. Such a structure is the Palm Springs, California home of designer Arthur Elrod. Literally “carved” out of a rocky mountain promontory overlooking the desert, its massive form seems to become an extension of the natural boulders. The main living area of the

house is roofed by a sixty foot diameter concrete canopy of fan-like “blades” with glass that controls sunlight and permits views of adjoining mountains. Unsupported in the center and for nearly half its circumference, the umbrella-like structure seemingly floats at the edge of the mountain. Toward the desert, endless expanses of glass (one expanse over a hundred feet long) are uninterrupted by frames or posts and disappear mysteriously into outcroppings of rocks. The illusion that is created forms a continuous bond with nature and the majestic views. Outside the circular living area, a curved swimming pool was designed so that the water cascades down the mountainside. The Master Bedroom suite and guest facilities are located in irregular offshoots from the sixty foot circle and blend unobtrusively into the rocky terrain.

Before we examine this unique home visually, let us examine the question of what actually makes a home “modern.” The words *contemporary* and *modern* can be misleading and are often confused with each other. If a home is merely up to date and of today, it is — by definition of the word — contemporary. A modern home is not merely of today; it should be indicative of tomorrow. It should be innovative and inventive, with a fresh approach to shelter that has not been seen before. A house that may have been *modern* five years ago could be *contemporary* today, for few things *stay new* long in our fast moving world. New products, materials, and techniques appear on the scene every day. New ideas and concepts, unfortunately, do not come along as readily or as often. To be a Modernist, one has to see beyond the boundaries of what exists today. He has to visualize how things could be, or should be, different than they are. Designers with the gift and ability to visualize things differently stand out from the multitudes and it is this select group of creative individuals who are responsible for the shape of our future.

Designer Arthur Elrod’s house, though it has been completed for several years and has been much publicized, is still a new and modern house — a distinction that it promises to retain for some years to come. Many factors make it unlikely that the house will ever be duplicated — certainly not to the extent that its unusual features will ever become a recurring part of our contemporary landscape. First of all, its dramatic location is unique, perched on a rocky mountain ridge overlooking mountains, desert, and the city of Palm Springs. Secondly, the rapport and understanding between owner and architect that makes such a structure possible is a rare occurrence. Mr. Elrod, being one of the country’s leading interior designers, wanted a distinct statement of design, and was able to convey his requirements and thoughts about the house to architect John Lautner. Being a professional designer enabled him to visualize Lautner’s proposed plans, and to see that they conformed to his dream of a truly distinctive modern house. Thirdly, the house cannot be considered a practical solution to a definite need. Rather, it is an aesthetic expression, like a piece of sculpture, with the added bonus that it can be lived in comfortably. In fact, it is an extravagant house, whose square footage and manner of construction would be termed wasteful by most standards. To Mr. Elrod, however, the house is an investment in the drama and excitement of living.

A field of yellow flowers is in actuality the ROOF of a wing of the house as seen from the approach. Below it are garages, service, and guest areas.

A closer approach, below, reveals the lower level ENTRANCE COURT leading to the main living area. Paving of black slate laid in a herringbone pattern extends into the house. Walls of the house are rough textured concrete. Modern sculpture is from Mexico.

A view looking down on the POOL & TERRACE, opposite, gives evidence of the dramatic location of the house. The outer wall of the pool allows a gentle overflow of the water. Rattan chairs by TropiCal provide seating areas for enjoyment of the views.





PHOTOGRAPHED BY LELAND LEE

A night time view from the POOL AREA LOOKING IN shows the full impact of the massive umbrella roof structure soaring unsus-pended overhead. Large sections of glass separating the indoors from the out-doors are meticulously mitred and joined with epoxy. Where it meets nat-ural formations of bould-ers, the glass is scribed within a fraction of an inch to exactly join the irregular profile of the stone. Spotlights regularly spaced around the perim-eter of the circular roof add to the futuristic sense of drama of the house by night. This view gives an indication of the immense scale of the Living Room. Numerous furniture group-ings, with many custom made items, were designed to conform to the circular plan of the room. On the far wall of the room is a giant modern painting by Paul Jenkins.







A view of the LIVING ROOM overlooking the Pool Area shows the round fireplace. The sculptured rug was woven by Edward Fields.

Black slate flooring of the Entrance continues through the Living Room. A curved bench was designed to avoid blocking the views.



One of the Living Room areas has white leather chairs imported from Italy by Haimi. Modern ribbon chairs beyond are by Turner T.

Unusual fixtures provide lighting for the room. The arc lamp in the foreground is by Arco. The delicate mobile is by Mimi Kornaza.





Each of the seating groups in the LIVING ROOM commands a different perspective of the desert and mountains. The most sweeping panorama of all is the large sofa grouping in the center of the room. This area is defined by an exceptionally deep pile rug by Edward Fields, woven round with deeply sculptured concentric circles, echoing the round theme of the room. A large custom designed sofa that conforms to the curve of the rug was made by Martin Bratrud with polished chrome supports. The sofa, the ribbon chairs, and the curved bench are all upholstered with rust colored stretch fabric by Jack Lenor Larsen. Partially viewed in the right foreground is a dining group of Stendig chairs in bright chrome and black leather, forming a subtle contrast against the black herringbone slate floor. All custom made furniture was designed by Arthur Elrod Associates.





The MASTER BEDROOM SUITE is located in a separate part of the house for complete privacy. A sitting area, on the opposite page, is at one end of the long area that stretches sixty feet, with glass walls providing views along one side, and with closets and storage cabinets built along the inside wall. The length of the inside wall is sheathed in richly colored courbaril, a rare wood from South America. Lighted bookcases are built into the wall at either side of the raised fireplace. Knoll lounge chairs and ottoman are upholstered in white leather. Carpeting throughout the area is tightly woven goat hair from Decorative Carpets. The ceiling is mellow redwood strips set between triangular concrete beams. Opposite the fireplace, above, a dramatic outcropping of rocks rises out of the floor in front of the glass wall. Here, a modern, oversized chaise by Martin Bratrud is used as part of the sitting area grouping. The luxurious BATH, below, also has glass walls with views. Among its features are a sunken tub, a five by eight foot shower, sauna room, and special storage areas.



COURTESY OF CONDE NAST PUBLICATIONS, INC.

Michele Cascella...

On Art



This discussion on art presents the views of Italian Impressionist painter Michele Cascella. His outlook on art and the art world give us an enlightening insight to the insular spirit of the creative mind. His views are particularly interesting by the fact of his remarkable tenure in the art world — having first exhibited his work in 1907, at the age of fifteen.

Born in 1892 in the Abruzzi near the Adriatic, Cascella's apprenticeship with his lithographer father provided tutelage in various techniques of art. Following his first showing in Milan, he has continued to exhibit in Paris, Brussels, London, Johannesburg, and Buenos Aires. From 1928 to 1942 his works were included at the Biennale of Venice, an unprecedented record. Since 1948 he has exhibited in many cities in the United States, with the Galerie Juarez of Palm Beach and Los Angeles as his exclusive agent. In Europe he is represented by the Galleria Levi in Milan.

Cascella's translated remarks convey the detached romanticism of his thinking. Included are answers to some questions we posed; and following, he describes his moods and motivations in painting the examples seen here. We feel that these descriptions reveal the inner thinking of the artist; and can thereby bring us closer to an understanding of the creative spirit.

Q: In your sixty years of painting, what artists and what schools of painting do you feel have had the greatest impact on the art world?

"French impressionism, including the douanier Henry Rousseau; and Picasso, who remains the ruler of the arts."

Q: Has a single artist or style influenced your own work?

"Only many years after my first exhibit, which took place in Milan in 1907 (I was then 15 years old), I took cognizance of the reproductions of French paintings, which were so close to me, especially Van Gogh, Utrillo and later Raoual Dufy."

Q: Have your personal views on art changed through the years?

"No, my personal views on art have never changed, but I have understood, admired and suffered all the fads and all the schools, which

followed one another so rapidly, from divisionism, cubism to futurism, etc., including Segantini, Paul Klee, the American — Pollock, to the exponents of the young American school. Almost with a mortified soul I have seen and observed."

Q: What do you think of the Art World in general today?

"All the fermenting research, which is under way and all the varied problems brought out through art today, are but a preparation for a future credo. But, unfortunately, at this moment, the horizon is only a horizon, which seems to get even further away."

Q: How do you feel about the contemporary works?

"Toward the contemporary works, with the exclusion of some excesses of course, I feel well disposed, taking the attitude one feels towards 'the first spark, which precedes the breaking out of the great flame' . . ."



RETURN FROM FISHING, 1910.

18½ x 22½ inches

Q: What do you think will be the next major direction the art world will take? Do you anticipate a return to romanticism?

"As history teaches us, after a certain period of depletion of all the myths and exaltations, one assists a return to the origin; therefore we begin taking this path, which is the only right one, enriched with new experiences and conquests."

Q: Do you have any advice for collectors?

"I cannot give any advice to collectors; they have to continue, as ever, with their instinct and their preferences."

Q: In buying art, do you think people should adhere to one style, or mix many styles?

"This also everyone has to decide for himself. As with all passions, a lover of art generally prefers one artist only. As he grows older, his tastes might change, and other artists might become more important to him because of their different style."

Q: During your career as a painter, what changes have you seen in the public's attitude and appreciation of art?

"Many changes take place in the public's attitude and appreciation of art, always caused

by critics and fads; however I was able to ascertain that true, authentic values sooner or later will emerge, even if the critics are negative and the fashions are contrary. Take for instance the case of two great Italians: Amedeo Modigliani and Umberto Boccioni."

Q: In recent history, what nationality do you feel has contributed most to the art world?

"Italy"

Q: What country do you feel is the art center of the world today?

"First France; secondly America."

Q: What countries do you think are the most art conscious and receptive?

"America"

Q: Do you have any other personal theories?

"I have no particular theories, phases or suggestions — maybe only the wish that artists realize that they are not privileged human beings outside of the extra talent they have been given, and that they remain humble despite it. In my sixty years of experiences and ceaseless work I found the greatest satisfaction for an artist lies in seeing his work crowned with success during his life time."

RETURN FROM FISHING — pastel, 1910, in the private collection of the artist. (page 63)

"This canvas was done when I was eighteen. A gentle morning breeze was coming from the sea. I was still completely taken by a kind of voluptuousness caused by the subtleties which the technique of the pastel at that time produced in me. This canvas is a documentary proof of it. It shows the river Pescara at its flow into the sea, a spectacle I went to see almost daily. As though it were yesterday, I can still see the white sails swelled by the wind of the Adriatic Sea with those greenish tones reminiscent of a Japanese print."

CANONIZATION OF ANDREA UBERTO FOURNET, oil, 1933, in the private collection of the artist. (below)

"In 1933, on occasion of the Holy Year of Saint Peter's, amongst many manifestations a canonization of Andrea Uberto Fournet was planned. Naturally, my father convinced me to interpret this great "papal" scene . . . but the difficulties were many and no permission was given to any artist or photographer to set up shop. Somehow we were able to obtain a very unusual permit for me, under the condition that I would work unseen from behind a large window upstairs, and this is what I did. I started on

CANONIZATION OF ANDREA UBERTO FOURNET, 1933.

55 x 59 inches





SANTA MARGHERITA LIGURE, 1959.

30 x 39 inches

PLACE FURSTENBERG, 1960.

30 x 39 inches



the canvas one week before the event took place. I knew the interior architecture, the floors and ceilings and the light would not change. Then came the day of the ceremony; I started very early in the morning and on through some hours of the afternoon. But I was overcome with the noise of the crowd, the red velvet hangings on the columns and the grandeur of the long procession. Everything was so overwhelming that I painted almost in a "trance", without seeing anything. All I felt was a new *music* . . . ! I saw in Saint Peter's — in the swaying crowd, a field of flowers rippled by the wind and by the waves of music coming from the penetrating trumpets. I was happy with the performance which I had witnessed, but defeated not to have been able to accomplish that which I had set out to do. In fact, from that day on I did not wish to see the canvas again. I took it back to Milan, rolled it up and put it in a forgotten corner. In 1934 I was invited by the Biennale of Venice to exhibit. I was visited in my Milanese studio by the General Secretary of the Biennale, the sculptor Antonio Maraini, who called on me with two members of the Committee. They selected four large gouaches of Rome and then they asked me if I had something else to show them . . . only then did I remember my rolled up canvas, the almost forgotten one, and very timidly and somewhat against my better judgment, I said: "I have this big impression of papal procession, but unfortunately I never was able to finish it" All three personalities exclaimed: "For heaven's sakes, don't touch it anymore, to us it is very good, it is marvelous even, and we will hang it in the center of the wall!" I was confused and surprised. At the opening of the exhibit my wall had a great deal of success because of the interior of Saint Peter! The Italian King, Victor Emanuel wanted to buy it, but I had put a very high price on it for *that* time, 17,000 Lire, and the royal family offered only 6,000 Lire, which I refused because of a silly excess of pride. Later on I regretted it, because I could not find a buyer for it. This canvas was in various Italian exhibits in foreign countries and was finally sold in Milan. After many years I heard that it was to appear in a judicial auction and with the help of some of my friends I was able to buy it back at its initial cost of 450,000 Lire; after that, it was exhibited in some of my personal one-man shows in California, the Maxwell Gallery in San Francisco,

and the University of Santa Clara — however it was not sold. Now it has returned to me and sometimes my nostalgic glance turns to this canvas, where the brilliant tonalities of the past have somewhat weakened, and almost make me think of a lovely Persian rug, rather than the canonization scene of Andrea Uberto Fournet!"

SANTA MARGHERITA LIGURE — oil, 1959, in the collection of William Glasser, San Antonio, Texas. (page 65)

"This canvas, along with some of the earlier ones, marks my return in full rhythm to oil painting (after a period of working mainly in gouache). With what I would call a true musical feeling, I created impressions of beach and street scenes, of various sounds, of gay homes, and of personalities I was experiencing. Santa Margherita therefore occupies an important place in my return to oil painting; especially when I paint from an upper story, when the sounds of the street intermingle with the notes of a hypothetical Richard Strauss or with the rhythm of "An American in Paris".

PLACE FURSTENBERG — oil, 1960, in the collection of Mrs. Francis Roach, Stockton, California. (page 65)

"I have always considered Paris my second home from 1928 on, when I went there for the first time — although exhibits of my brother Tommaso's and my paintings had already been arranged there years before. Naturally I was especially attracted by the world and the feeling along the Seine — of Saint Germain des Prés, and of the small hotels on the Left Bank where I lived. Even the personalities, the manners, the gestures reminded me of certain areas in Italy. Only in 1960, was I able to fully interpret some of the scenes which I had loved and lived so much. First of all, I particularly loved Place Furstenberg, maybe because I was deeply touched by a visit to Delacroix's studio, located right in that piazza. This canvas was done in "slow motion", because of the deep pleasure I experienced in indulging in the atmosphere of the "Vieux Paris" I so loved, with those four beautiful trees (today the fourth on the right is missing . . .), and the old walls. Whatever personality appeared on the scene seemed camouflaged," if I may be permitted to say so — in a Cascellian manner!"



VISION OF TAXCO, MEXICO, 1970.

40 x 51½ inches

VISION OF TAXCO, MEXICO — oil, 1970, in the collection of Mrs. I. Lane. (above)

"For many years I have observed scrupulously a very special habit of mine — to greet the New Year by beginning a new canvas during the night of the 31st of December. No champagne, no parties, no traditions of any kind — just a good glass of Chianti by my side in front of the easel. This year I had prepared a rather important canvas. I don't know for what concealed reason I was attracted by the memories of Mexico, and

more precisely of Taxco. I was inspired to do the painting for a friend, who is moving to Italy from California, who has found an old farm house in Tuscany, between San Gimignano and Volterra. There a beautiful studio has been prepared for me, where a special large panel was built for one of my paintings. What greater and more significant homage could I pay my friend than to create this canvas, inspired by the Mexican earth of dazzling beauty with its gay, white washed homes — almost as if this were the crowning piece of my long life as an artist."

PARK AVENUE OFFICES REFLECT NEW DIRECTION

A new attitude is evolving in the design of offices. Today's business executives are more aware of design and more conscious of matters concerning art than ever before. This new awareness is bringing about a great change in the appearance of the business habitat. Offices are no longer looked upon as necessarily clinical, impersonal work areas. Instead, they are growing to be considered homes away from home.

The new suite of offices designer Michael LaRocca recently completed for Baker-Firestone, Inc. in New York City is an example of the new thinking in office design. Located on the twentieth floor of the towering Seagram Building on

Park Avenue, these offices make a distinct statement of individual expression. To accomplish this, designer LaRocca started with a systematic reorganization of the spaces, tailored to suit the needs of the company and its principals. Following the initial planning of the areas, a schematic progression of bold and subtle colors was devised to give character and variation to the spaces. Furnishings throughout were designed to complement the areas and the individuals. In all the spaces, form, texture, and color are carefully balanced to create a specific expression of individuality. The resulting composition reflects the progressive spirit of the organization.

INTERIOR DESIGN BY MICHAEL LARocca OF DAVID WHITCOMB, INC.



A RECEPTION DESK of travertine and walls painted bright blue make a strong impression of design.

The Hallway, right, is furnished with simple but dramatic pieces. Color schemes offer change of pace.



PHOTOGRAPHED BY HOWARD GRAFF



PHOTOGRAPHED BY HOWARD GRAFF



Because the CONFERENCE ROOM, above, was unusually small, simplicity became the theme of its furnishings and decoration. Walls were covered in white vinyl from Gilford. Chrome chairs by Knoll are upholstered in red for a single bright accent. Rosewood conference table is by Stendig.

The WAITING AREA, left, has walls of bright blue vinyl for a strong color impact. For contrast, furniture is covered in off-white and red fabrics by Jack Lenor Larsen. The sofa and table are by Brickel Assoc; painting over the sofa is by Vasserelli. Carpeting throughout the suite of offices is a geometric pattern by Harmony Carpets.



MR. FIRESTONE'S OFFICE has pigskin textured walls that create a background for a warm, masculine color scheme. Furnishings are

contemporary and tailored, with a sofa by Lehigh, armchairs by Dunbar, and a round chrome and glass coffee table by Brickel Assoc.



An opposite view reveals a custom made desk-table in black lacquer. Ample storage is provided in a mahogany cabinet by Knoll.

A swivel chair by Dunbar is upholstered in suede by Clarence house. Silver desk accessories by Tiffany, leather by Gucci.

MIXTURE OF STYLES DRAMATIZES SMALL APARTMENT

The Los Angeles apartment of designer Reginald Adams features traditional styling with contemporary influences. The combination was devised as a means of turning a small apartment into a stylish setting for working and living in the city.

In a small apartment every item takes on more importance than it would in a larger area. For this reason, the selection of individual items for an apartment demands more discernment; and the effect that each piece will have must be considered more carefully. On the other hand, the apartment dweller has the advantage of being able to create a statement of style with a minimum of pieces. Sometimes a special mood can be established by a single object, a particular fabric, or even merely a color.

The theory of using items that create certain effects is seen in practice in Mr. Adams' apartment. An example of the theory is seen in the Living Room, where a reproduction Louis XVth chair and ottoman are covered in a bright flame-stitch pattern. Exercising the theory that the strongest colors and patterns attract the eye, and that subdued ones recede, the French chair and ottoman impart an atmosphere of French styling to the room. A large antique Dutch cabinet gives the room a feeling of antiquity even though all the other furnishings are contemporary.

Throughout the apartment, special effects are achieved by mixing contemporary and antique pieces in ways that provide each area with a mood of individuality. The variety of decorative treatments from room to room offers an unusual amount of style and visual interest for an apartment.

INTERIOR DESIGN BY REGINALD ADAMS

The LIVING ROOM is designed in shades of grey, with burgundy red accents. The major color in the room is the Scalamandre flamestitch fabric used on the French chair and ottoman. Furnishings are a mixture of contemporary and traditionally styled pieces, with a large Dutch painted cabinet as the major antique item. The lighted cabinet holds a collection of mercury glass. A glass and chrome coffee table holds a collection of crystal paper weights and candlesticks. A variety of antique accessories add to the traditional atmosphere of the room.





PHOTOGRAPHED BY MAX ECKERT



A view of one end of the living room, above, reveals a short, custom designed sofa covered in velvet from Kneedler-Fauchere. A small bay window was treated with louvred shutters. An additional contemporary touch is the arrangement of folding panels upholstered in silver vinyl.

The small dining room, opposite, was given style and personality by the treillage treatment of the walls. Contemporary chrome and vinyl chairs are used with a round marble dining table. Traditional accents are the marble bust and a crystal chandelier from Norman Hansen. Palms are from White Gates.





The STUDY, above, is also used as an office. The room is furnished with a variety of unusual pieces, set against quiet backgrounds of charcoal grey walls. Windows are treated with louvered shutters finished in black lacquer. Tables and baroque mirror are from Robert Minton.

The BEDROOM, right, was planned with a brown and white color scheme, with an occasional color accent of bright turquoise blue. A large contemporary version of the four poster bed was custom designed for the room. The brown and white theme is continued in the geometrically patterned wallcovering, dark stained shutters at the windows, the fur throw and the zebra rug. Rug from Designers' Floor Coverings; lamps from Soucher.





PHOTOGRAPHED BY MAX ECKERT

TOWNHOUSE SETTING OF NOTED NEW YORK DESIGNER

The New York residence of Mr. and Mrs. Ben Grauer was designed as a stylish background for active city living. Both Mr. and Mrs. Grauer are accomplished and busy individuals who have attained notable positions in their respective fields—Mr. Grauer is the famous figure of radio and television and Mrs. Grauer is the noted designer Melanie Kahane, whose interior and industrial design firm enjoys a nationwide reputation.

The designs Miss Kahane created for their East Side Manhattan residence reflect a metropolitan approach in the subtle blending of styles and moods. The understated styling of the home is traditional but not staid. A strong French influence prevails in both antique and reproduction pieces. Those are combined with tailored contemporary items for comfort and practicality. The orderly mixture provides the "look of today" that is so essential to the well dressed city dwelling.

An integral part of the design is a rather versatile collection of paintings, drawings, and unusual objets d'art. This is dramatically exemplified in the Living Room, where an exceptionally fine Coromandel lacquered screen from the seventeenth century is used as the dominant theme of decoration. Further decorative excitement is provided the room by a large and particularly elegant eighteenth century faience stove from Austria. Both pieces offer a strong statement of design and attest to the conscientious use of beautiful and rare objects to give an interior special significance and personality.

Throughout the house the degree of formality of the furnishings dictates the mood of each room. Colors were also employed as mood setters—lighter colors for more formal areas, and darker, more enfolding colors for rooms where a casual, relaxed atmosphere was desired.

An old carriage house was converted to private offices for Miss Kahane's design business. In the striking room on pages 88 and 89, we see the design pendulum swing to a contemporary expression. Color and form are restrained, accentuating the drama of the space, with its lofty ceiling and skylight, wood floors and brick walls. A few traditional pieces are used as accents, but most of the furnishings are trim and tailored to set a mood of elegant efficiency. The variety of design moods achieved here and in her home testify to Miss Kahane's versatility in creating stylish backgrounds for active city life.

INTERIOR DESIGN BY MELANIE KAHANE, F.A.I.D.

The LIVING ROOM contains a number of rare and interesting objects: a fine Coromandel lacquered screen, a signed Louis XVth table with ormolu, a primitive sculpture, and paintings by Vuillard and Segonzac.









The **LIBRARY ROOM**, seen on the preceding pages, is a generously scaled room with high ceilings bordered by elegant dentil mouldings. The scale and detailing of the room allows the use of large, important pieces such as the seventeenth century Coromandel screen and the early eighteenth century faience stove from Austria. The major seating group in front of the screen is a tailored sofa combined with period Louis XVth fauteuils. The sofa from Fine Arts Furniture is covered in silk by Clarence House; the fauteuil are in Schumacher cut velvet with backs authentically covered in a matching plaid linen by Brunswick & Fils. Cocktail table of glass and bronze doré is by P.E. Guerin, Inc. Rock crystal lamps are from Nesle, Inc. The custom designed rug was woven by Edward Fields.

The **LIBRARY** was planned as a more informal living and entertaining area. Furnishings are more eclectic than those seen in the Living Room and a color scheme was devised that makes the room unusually warm and inviting — both for everyday living and for guests. Dark wood bookshelves around the room hold over nine thousand volumes of books, many of them first editions. The distinctive floor treatment is vinyl with diagonally inlaid brass strips by Robbins. The Leopard rug under the modern coffee table is by Stark Carpet. A Régence wingchair with a frame in flamboyant red lacquer is covered in simulated black seal by Blumenthal. A pair of Italian Directoire bergères are upholstered in dark plaid from Clarence House.





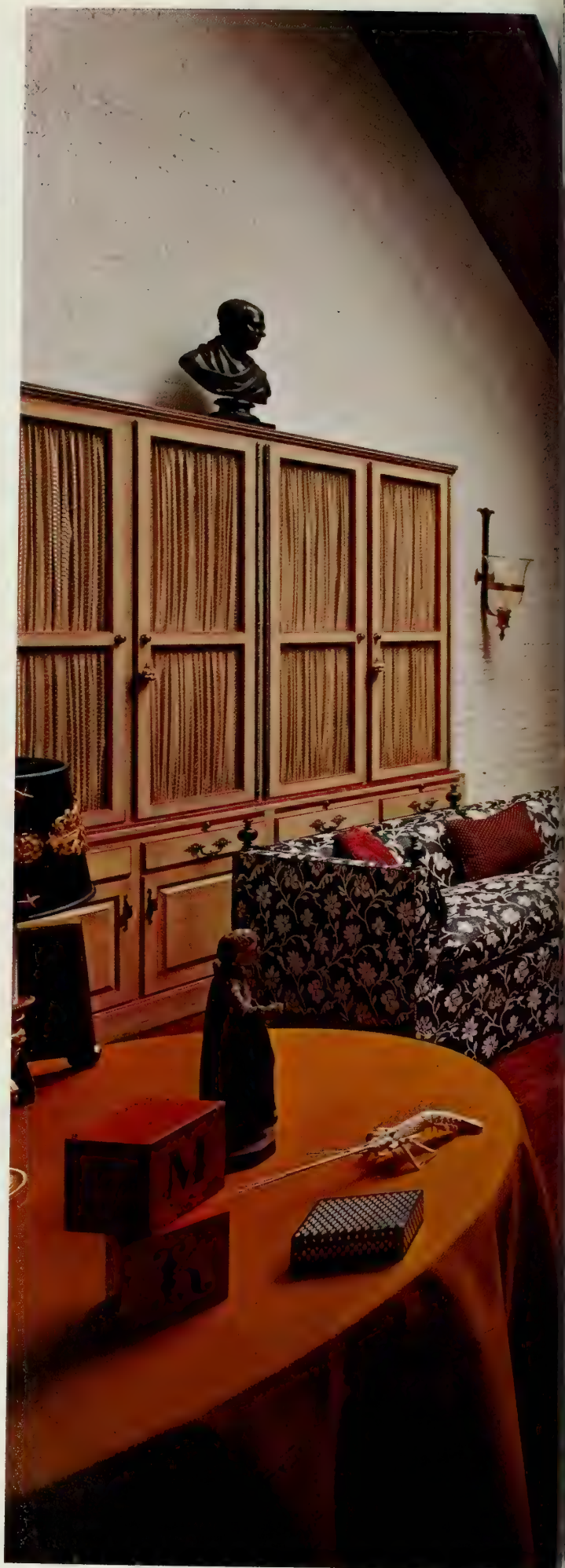




As a departure from the quiet color schemes found elsewhere in the house, the MASTER BEDROOM was designed with bright red as the major color statement. Pale colors used on walls and painted furniture make it possible to use such a large area of strong color and still maintain a mood of serenity. The massive four poster bed has curtains, spread, and canopy of floral print by Stroheim & Romann, with the same fabric used as tie-back draperies at the windows. French styled furnishings further the prevailing theme found throughout the house. Red carpeting is from Stark Carpet; red upholstery is from Scalmandre; red damask window shades are by Holland Shade. Beside lamps are antique bronze doré candelabra from David Weiss. Chandelier is from Accessories & Design.



An unusual old Carriage House, above, was converted into a private office "suite" for Miss Kahane's design business. Apart from the main offices, the Carriage House office provides an area where work can be accomplished with fewer interruptions and also provides a distinctive place to receive clients. Its interiors were modernized to create an atmosphere that would be compatible with any mood of decoration her whims might dictate. Here we see simple contemporary furnishings augmented with a few antique pieces and accessories. Color and pattern are held at a minimum to emphasize the basic simplicity of the spaces.





PHOTOGRAPHED BY ALEXANDRE GEORGES

CONTEMPORARY HOME WITH EUROPEAN ACCENTS

The George T. Straza residence in Rancho Santa Fe, California was designed for the relaxed manner of living and entertaining that this Southern California community is noted for. The rambling contemporary structure is situated on a three and a quarter acre property. The ten thousand square foot home was built to take advantage of outdoor living areas and views. Rooms open to a large terrace at the rear of the house, with a pool and tennis courts.

The contemporary styling of the house incorporates natural materials, such as heavy wood

ceiling beams, and lava rock walls imported from Mexico. Eleven thousand square feet of tile was used inside and out. Contrasted against the rugged contemporary materials are occasional European antiques. The terrace area at the rear of the house has a traditional stone balustrade and a large and elegant eighteenth century fountain that Mr. and Mrs. Straza found in Italy. Both of these features tend to formalize the outdoor living areas and provide a distinctive area for extensive outdoor entertaining.

ARCHITECTURE BY J. EDMOND KOWALSKI



ENTRANCE to the house is formed by a large carport, with heavy beams and rafters that extend to the interior. Walls are lava rock and wood, with a massive Spanish door set in a wall of glass.

The EXTERIOR, viewed from the Entrance gates shows the rambling, informal style of the architecture. The low pitched roof, of varying heights, has open rafters that give the house a western character.





The raftered LIVING ROOM combines contemporary furnishings with antique accessories. The fireplace grouping includes a pair of

long contemporary sofas in velvet from Phyllis Morris. Painting and blackamoors at fireplace are from Sotheby's in London.



The DINING ROOM is on an upper level, overlooking the Entrance Hall and separated by a stone balustrade. Cabinets at one end

hold a variety of appointments in gold, silver, crystal, and china for a number of elegant table settings such as the one seen here.



Overlooking the Pool area is a TERRACE, above, partially covered by a whimsical arrangement of awnings and curtains. The area serves as a place for informal dining or for a variety of entertainment functions. Beyond the Pool area can be seen the tennis courts. Dining furniture is by Hauser Iron.

At the right is the elaborate eighteenth century FOUNTAIN from Italy. The fountain, the stone balustrade treatment, and the awnings give the Pool area a Mediterranean mood, departing from the contemporary, Western atmosphere of the house. Around the Pool is furniture by Brown Jordan.



PHOTOGRAPHED BY CHARLES SCHNEIDER

A LOOK AT THE WORLD OF BATHROOMS

The Bathroom, long a neglected area in even the most civilized homes, is finally coming to be regarded as one of the most important areas of the house. Far behind the kitchen in true advancements, it is only recently that bathrooms have begun to receive the attention they deserve. For years, their design was more a matter of disguising and decorating, than one of planning for and evaluating the needs of the inhabitants of the house. They were serviceable, as were the early automobiles; but they could hardly be considered functional by today's technological standards.

Today's way of living has created the need for new kinds of bathrooms. They should no longer be merely a place where the plumbing is located; they can be, when properly planned, centers for health, beauty, dressing, and relaxing. Everyone is more health conscious and appearance conscious than they were even a few short years ago. Both sexes spend more time grooming and dressing than they did in the past. Every new bathroom should be planned to serve this wide range of important functions.

For many years, the planning of bathrooms, the size and location of the fixtures, were usually matters left to the discretion of the plumbing contractor. Always expensive rooms per square foot compared with other areas of the house, the bathroom was a mystery to most homeowners. There was a myth about the savings to be made by having all the fixtures on one wall or close together; and another which dictated that bathrooms must be placed back to back whenever possible. True, these arrangements offer a saving, but mainly in the feet of pipe it takes to connect the fixtures. With the cost of construction today, and the cost of the individual fixtures, the savings in the lengths of pipe is a minor consideration in the overall picture. We build our homes for maximum comfort and convenience; therefore, if we fail to get the most of these qualities possible, we have failed to get full value for our investment.

In building a new home, there are unlimited opportunities to create exciting bathrooms, incorporating gardens, sauna rooms, sunken tubs, and other desirable features. It calls for much more thought and ingenuity, however, when one is working with an existing area. Space is always a consideration, in any project, and one must determine the needs of the entire household when planning bathroom areas. Sometimes a bath must serve double duty, perhaps as a guest bath or powder room. Your own needs and pattern of living must dictate the acceptability of the arrangement. If you have a large family, it may prove practical to plan a laundry area in conjunction with a bathroom. With the increasing number

of swimming pools being built in all parts of the country, you should take into consideration the possibility of a bath that guests could use as a shower and change area near the pool you would like to have one day.

One of the most important considerations, whether building or remodeling, is to provide enough square footage so that your bath and dressing area will be able to serve the various functions you expect of it. A number of people have discovered that these areas should be a larger, more important part of the bedroom suite. Some have chosen to give up some of their unused bedroom floorspace and put it to better use as extra storage and bathing areas. There are also other frequently overlooked possibilities — a closet, a narrow hallway, or even a portion of an adjoining bedroom — that can be added to your present area to provide the extra space needed to make your bathroom more than just a closet with plumbing. The aim is to make the most efficient use of the space available to you. Space permitting, a desirable planning feature in a bathroom is separate areas for the husband and wife. Separate counters for shaving and makeup, and individual areas for clothes storage, allow both to dress at the same time. Also growing in popularity are compartmented fixtures, with toilets concealed from the main area, and sometimes individual compartments for the tub and shower.

Plumbing manufacturers have provided an endless array of styles and types of bath fixtures to choose from. There is a size of fixture to fit any area, however limited. Manufacturers have also met the growing demand for built-in fixtures by offering a selection of components that make it easy to achieve a custom styled look. If you have very special requirements such as a special size or shape of tub or lavatory, it can easily be executed in mosaic tile or one of the new reinforced fibers that resemble marble.

The decorative possibilities in bathrooms today are as many and varied as in any other room of the house. Whatever the look you wish to achieve, modern vinyls and coatings have made it possible. Virtually every imaginable kind of fabric, wallcovering and floorcovering is available with water and soil resistant qualities that make them practical for use in the bath. If you are an eighteenth century person at heart, you can recreate the beauty of your favorite period and enjoy the comforts of the twentieth century at the same time. If you are strictly a "today" person, a world of possibilities are open to you. If you belong to the "space age set," there are a number of items that will qualify for your futuristic tastes, with more in the manufacturing stages now.

CONTINUED ON PAGE 101



A marble Bath in a luxurious setting of traditional elegance, with gold fittings by Sherle Wagner.



A contemporary Bathroom designed by Ellen Lehman McCluskey, F.A.I.D. exemplifies the new trend toward spaciousness and the

look of luxury in bathroom design today. The oversized tub is built of white ceramic tile continuing the material of the floor.



Other features of the bathroom include a fireplace with a raised hearth, brightly striped shades at the windows, and generously

scaled vanity and lavatory counter, also in white ceramic tile. The wood and tile combine to give the room a sleek but casual air.



BATHROOMS

CONTINUED FROM PAGE 96

Whatever your favorite theme of decoration may be, when building or redesigning your special bathroom, don't overlook the modern ingredients that can add to your enjoyment of the area. There are the luxuries of sauna rooms, equipment that can turn your shower into a steam bath, and whirlpool massage units for your tub. Allow areas for health and exercise equipment. Plan storage and outlets for hair dryers, sun lamps, and the myriad of electrical appliances such as shavers, toothbrushes, shoeshiners, etc. To enjoy your room to its fullest, give it an adequate lighting system and an ample supply of mirrors.

The most important ingredient of all is your initial planning, to guarantee that you satisfy your needs and desires to the capacity of your space and your budget. To plan a bathroom and not be aware of the many conveniences and materials available today would be depriving yourself and your family of a healthier, happier, better groomed way of living.

Left above, a pink bathroom is designed with French style mouldings on cabinets. Folding doors form a separate compartment for the tub and shower. PHOTOGRAPHED BY HEDRICH-BLESSING

Left below, an elegant bathroom featuring marble and onyx fixtures created by Sherle Wagner. Toilet and lavatory are hand carved onyx; fittings are rose quartz.

Right above, a tailored man's bathroom has efficient storage and effective lighting. Fixtures by Eljer; walls are Formica.

Right below, A Contemporary glass walled bath becomes part of the garden. Features are a unique round tub and shower with extensive use of mosaic tile. Architecture by Jose Canedo, Interior by Charles Lewis, A.I.D. PHOTO BY LELAND LEE.



An all white and silver color scheme creates a sleek atmosphere for this modern bathroom in a dramatic penthouse setting. Among its distinctive features is a raised dais area for a chaise-like pad for relaxed lounging. White fixtures by Universal-Rundle Corporation complete the mood set by the shiny white marble floor. Crushed aluminum foil walls add to the shiny look and give reflected light. Hexagonal lamp on lavatory counter is from Shop Two; standing lamp is from R. Sonneman. Glass shelves are by Beylarian Ltd. The bathroom was designed by George De Vito, of Kaufmann's, Pittsburgh.







DIRECTORY OF PRODUCTS AND SOURCES

Listed on this page are items pictured in this issue. Please direct all inquiries to: Products Editor, Architectural Digest, 680 Wilshire Place, Los Angeles 90005

• Pages 10-27: **FRENCH PAVILLION IN SANTA BARBARA**

LIVING ROOM:

Blue & white printed linen — *Brunschwig & Fils*

DINING ROOM:

Hand Painted Chinese wallpaper — *Charles R. Gracie & Sons*

Upholstery — *Brunschwig & Fils*

LIBRARY:

Yellow & white printed linen — *Lee Behrens, Inc.*

LARGE BEDROOM:

Draperies, upholstery, and wallcovering of bed niche — *Fortuny Carpet — Berven*

BEDROOM:

Walls and drapery fabric — *Brunschwig & Fils*

GUEST ROOM:

Bedsprad & Drapery fabric — *Scalamandre*

• Pages 28-37: **ANTIQUES & OUR ARCHITECTURAL HERITAGE**

Furnishings and appointments of the Peyton Randolph House are English and American antiques of the eighteenth century.

• Pages 38-43: **WISCONSIN HOME RESTYLED FOR LIVABILITY**

ENTRANCE HALL:

Fabric on walls — *Calvin*

Antiques — *Frances Moore*

Rug — *Edward Fields*

Ceiling light fixture — *Paul Ferrante*

LIVING ROOM:

Wallcovering — *Calvin*

Velvet upholstery — *Clarence House*

Tole chandelier — *Paul Ferrante*

FAMILY ROOM:

Upholstery fabrics — *Jack Lenor Larsen*

Leather upholstery — *American Leather*

STUDY:

Houndstooth check upholstery — *Clarence House*

Lamps and chandelier — *Paul Ferrante*

DINING ROOM:

Drapery fabric — *Calvin*

French reproduction chairs — *Frances Moore*

• Pages 44-49: **EARLY ENGLISH STYLE FOR FAMILY LIVING**

ENTRANCE HALL:

Rug — *Bigelow*

Mirror — *Pollock & Spiers*

Light fixture — *Todesca*

LIVING ROOM:

Carpeting — *Bennytex*

Upholstery furniture — *Martin Bratstrud*

Upholstery fabric — *Scalamandre*

DINING ROOM:

Crewel embroidery — *Odenheimer & Baker*

Dutch brass chandelier — *John Nelson*

LIBRARY:

Felt wallcovering — *E.C. Bondy*

Rug — *Greeff*

Club chair — *Prentice*

Wing chair — *Hickory Chair*

• Pages 50-61: **MODERN PALACE IN THE DESERT**

LIVING ROOM:

Curved sofa and bench — *Martin Bratstrud*

Modern ribbon chairs — *Turner T*

Arc lamp — *Arco*

Dining chairs — *Stendig*

Mobile — *Mimi Kornata*

Stretch fabric upholstery — *Jack Lenor Larsen*

Rug — *Edward Field*

MASTER BEDROOM SUITE:

Lounge chairs & ottoman — *Knoll*

Chaise — *Martin Bratstrud*

Painting — *Paul Jenkins*

Goat hair carpet — *Decorative Carpets*

• Pages 68-73: **PARK AVENUE OFFICES REFLECT NEW DIRECTION**

RECEPTION AREA:

Vinyl wallcovering — *Gilford, Inc.*

Light fixtures — *Lightolier*

Desk accessories — *Bonniers*

HALLWAY:

Mirror — *Carl Springer*

Carpet — *Harmony Carpet Co.*

Lighting — *Lightolier*

WAITING AREA:

Sofa, Chrome & glass table — *Brickel Associates*

Chairs — *Knoll International*

Upholstery fabrics — *Jack Lenor Larsen*

Italian enamel light fixtures — *Bonniers*

Vassarelli painting — *Grippi Studios*

CONFERENCE ROOM:

Conference table — *Stendig*

Chairs — *Knoll International*

Upholstery fabric — *Jack Lenor Larsen*

FIRESTONE OFFICE:

Pigskin wallcovering — *Gilford*

Sofa — *Lehigh*

Coffee table — *Brickel Associates*

Arm chairs — *Dunbar*

Desk lamp — *Hansen Lamp Co.*

Desk swivel chair — *Dunbar*

Suede upholstery — *Clarence House*

Cabinet behind desk — *Knoll*

Silver desk accessories — *Tiffany & Co.*

Leather desk accessories — *Gucci*

• Pages 74-79: **MIXTURE OF STYLES FOR SMALL APARTMENT**

LIVING ROOM:

Sofa — *LaBrea Wilshire Upholstery*

Velvet upholstery — *Kneidler-Fauchere*

Louis XVth chair and ottoman — *Chambers & Sons*

Flamestitch upholstery — *Scalamandre*

DINING ROOM:

Custom dining table — *California Marble*

Chandelier — *Norman Hansen*

Plants & containers — *White Gates*

Centerpiece — *Douglas Bartoli*

STUDY:

Furniture & accessories — *Robert Minton*

BEDROOM:

Zebra rug — *Designers' Floor Coverings*

Lamps — *Soucher*

Wing chair — *LaBrea Wilshire*

• Pages 80-89: **TOWNHOUSE SETTING OF NOTED NEW YORK DESIGNER**

LIVING ROOM:

Rug — *Edward Fields*

Sofa — *Fine Arts Furniture*

Sofa upholstery — *Clarence House*

Cocktail table — *P.E. Guerin, Inc.*

Lamps — *Nesle, Inc.*

Fabric on chairs — *Schumacher*

Plaid — *Brunschwig & Fils*

LIBRARY:

Flooring — *Robbins*

Rug — *Stark Carpet Co.*

Upholstery — *Clarence House*

Vinyl upholstery — *Naugahyde*

BEDROOM:

Carpet — *Stark Carpet Co.*

Bed & drapery fabric — *Stroheim & Romann*

Fabric on chairs — *Clarence House*

Chandelier — *Accessories & Design*

Shade — *Holland Shade*

• Pages 90-95: **CONTEMPORARY HOME WITH EUROPEAN ACCENTS**

ENTRANCE:

Lighting fixtures — *Phyllis Morris*

LIVING ROOM:

Sofas & rug — *Phyllis Morris*

Accessories — *Schuster & Wulf*

Painting — *Sotheby's*

Blackamoors — *Buxton's*

DINING ROOM:

Dining table — *Karges*

Carpeting — *MB Walters*

Wallcovering — *Stockwell Wallcoverings*

TERRACE:

Pool furniture — *Brown Jordan*

Dining furniture — *Hauser Wrought Iron*

Table setting — *Schuster & Wulf*

• Pages 96-103: **A LOOK AT THE WORLD OF BATHROOMS**

PAGE 97:

All bath fittings by *Sherle Wagner*

PAGE 98, 99:

Custom designed bath by *Ellen McCluskey, F.A.I.D.*

PAGE 100:

(Lower) Fixtures & Fittings by *Sherle Wagner*

PAGE 101:

(Upper) All fixtures by *Eljer Plumbingware*

Walls & Cabinetry — *Formica*

Carpeting — *Sanford Hall Corp.*

Translucent ceiling — *Owens-Corning Fiberglass Corp.*

PAGE 102, 103:

All fixtures by *Universal-Rundle Corporation*

Hexagonal lamps — *Shop Two*

Glass shelves — *Beylarian, Ltd.*

Sculpture on table — *Bruce Houton*

ADVERTISER'S INDEX

ALADDIN INTERIORS	W11
ALBERT VAN LUIT & Co.	Cover 4
ANDERSEN CORP.	W19
ARTHUR ELROD ASSOCIATES	W2
AUFFRAY & Co., Inc.	W18
BAKER FURNITURE, INC.	W120
BELGIAN LINEN ASSOCIATION	W108
BETTY WILLIS INTERIORS, INC.	W10
BRANDT CABINET WORKS, INC.	W111
CABIN CRAFTS	Cover 2
CADILLAC MOTOR CAR	3
CALIFORNIA CUSTOM VINYL	W114
CANNELL & CHAFFIN	W106
CANNELL & CHAFFIN COMMERCIAL	W117
ROBERT CROWDER & ASSOCIATES	Cover 3
CUSTOMWOOD MFG. CO.	W119
DIMENSIONAL	W4
DONN SANDO	W10
EDWARD WHITE INTERIORS	W5
FICKS REED	W107
GALERIE GREGG JUAREZ	W7
GOLD MEDAL FOLDING FURNITURE CO.	W15
GREEFF FABRICS INC.	W116
P. E. GUERIN INC.	W115
HICKORY CHAIR CO.	W119
J. H. MINASSIAN & Co.	W4
JOHN WIDDICOMB CO.	W105
KARGES FURNITURE CO.	W110
MAISON GERARD	W10
MARBO LAMPS	W113
MARTIN BRATSTRUD	W116
PANGLIN BROS.	W10
PASSIONATE EYE GALLERY	W6
PHUNTIE FURNITURE	W1
ROLLS ROYCE	6-7 & W110
SALLEE CARPETS	W115
F. SCHUMACHER & Co.	2
SCROLL, INC.	5
SHERLE WAGNER	4
SPENCER & Co.	W9
ST. CHARLES KITCHENS	W3
TROUVAILLES, INC.	W8
V'SOSKE	W109

John Widdicomb

Makers of fine furniture for more than a century



A John Widdicomb reproduction of an authentic Louis XV desk carved and finished to look 200 years old. Parchment leather top with hand-tooled borders framed in fruitwood and a pull-out slide at each end.



John Widdicomb furniture is designed expressly for the decorative trade.
John Widdicomb furniture can be bought only through interior designers and dealers in fine furniture.

NEW YORK, 205 East 58th St. • **PHILADELPHIA**, 2301 Chestnut St. • **BOSTON**, 90 Berkeley St. • **GRAND RAPIDS** Exhibitors Bldg.
Chicago • Cincinnati • Cleveland • Dallas • Denver • Houston • Indianapolis • Miami • Pittsburgh • St. Louis • Los Angeles • San Francisco



DECORATIVE INGENUITY

is expressed in many ways

At Cannell & Chaffin it is in interior design. Rooms created by C&C have an aura of excellence and good taste that has been obviously discernable for more than half a century. Professional interior designers at C&C not only have outstanding ability . . . they also have at hand, the finest tools of their trade *plus* a sound, efficient organization to back them in every detail of their decorative ingenuity.

This magnificent, stoppered bottle is a masterpiece of SEGUSO . . . leading European artisan in metal and glass . . . and but one of the many inspiring, direct imports you'll find in C&C's ever-changing array of truly beautiful furniture and accessories.

Cannell & Chaffin

Since 1917 . . .

the FINEST FURNITURE & INTERIOR DESIGN

Call or write Dennis Murphy for your free copy of BRASS TACKS and *discover* how C&C can help you have a more beautiful background for the way you like to live.

3000 WILSHIRE BLVD.
LOS ANGELES 90005
(213) 380-9111

LOS ANGELES/PASADENA/LA JOLLA/FRESNO
CORONA DEL MAR/SANTA BARBARA



The Gallery Collection

Designed by John B. Wisner, F.A.I.D.

Available through better stores and interior designers everywhere. Permanent displays may be seen, by arrangement with your dealer or designer, in New York at 305 E. 63rd St.; in Chicago at Space 631, Merchandise Mart. Other displays may be seen in Los Angeles, Dallas, Denver, Atlanta, San Francisco, and Miami. Write for descriptive literature and name of nearest dealer.

"The Most Famous Name in Rattan Furniture"

4900 Charlemar Drive, Cincinnati, Ohio 45227



FICKS
REED COMPANY



The Sun Is Shining In Belgium

At least The Economic Sun, as exports increase of beautiful Belgian linen sheer casements, drapery and upholstery weaves.



Added to these are the new Belgian linen and cotton fabrics. They are proving marvelously successful, both as prints for draperies, and upholstered furniture. The color register is excellent, and wearing qualities satisfy the most stringent demands. Welcoming these new fabrics, The Belgian Linen Assn. created this label to spread their pedigree far and wide.

Write or call for resource information:

THE BELGIAN LINEN ASSOCIATION,
280 Madison Avenue, New York, N.Y. 10016.
Tel: 684-7147.

Tomorrow's classics are created today...at

PRENTICE



651 NORTH LA PEER DRIVE • LOS ANGELES • 90069

ARTHUR ELROD ASSOCIATES

100 N. Palm Canyon Palm Springs, Calif. 714 325-2593

Residential and Commercial Design

ARTHUR ELROD, A.I.D.
WILLIAM RAISER, A.I.D.
HAROLD BRODERICK, A.I.D.
BOB HAMMERSCHMIDT, A.I.D.
TRACY THORNTON, A.I.D.
STEPHEN CHASE



What makes a St. Charles Custom Kitchen so special?

Visit our display room and discuss your kitchen with one of our staff.



A St. Charles Kitchen Specialist.



St. Charles[®]
CUSTOM KITCHENS

He's your franchised St. Charles dealer/designer, the finest one of his kind in the business today. No one else does the exact job he does. 📐 He enters the picture when your new kitchen is just a gleam in your eye and stays with the job until it's a gleaming reality. 📐 Working closely with you, he sizes up your work habits and special needs, learns your decorating preferences, and tailors your new kitchen to fit as exclusively yours as a Paris original. 📐 And he coordinates the activities of carpenters, electricians, decorators, and other craftsmen to eliminate red tape. 📐 What's more, nobody can offer you the quality, precision, or durability of St. Charles Custom Kitchen cabinetry. It's painstakingly constructed by the acknowledged masters of the trade. 📐 Together, the two of you can create a built-in-a-lifetime kitchen. You might decide to construct a built-in artist's nook in a sunny corner . . . pamper your interest in Japanese cooking with a counter-top hibachi...give the man of the house a place in the house to bar professionally . . . or turn some dead space into a lively breakfast area. Whatever the idea, he'll bring it to perfection. 📐 Call on your St. Charles dealer/designer and see just how special he is.

ST. CHARLES OF SOUTHERN CALIFORNIA

8660 Sunset Boulevard
Los Angeles, Calif. 90069

Phone
655-7812
784-4478

Elegance

BY

DIMENSIONAL



LA CORONA

P.O. Box 10998 Santa Ana, California 92711

Main Offices & Showroom
3412 17th Street
Santa Ana, California

Decor Showroom
1406 Pacific Avenue
Venice, California



ONE OF AMERICA'S MOST EXTENSIVE AND AUTHENTIC COLLECTIONS OF OVER 10,000 RARE ANTIQUE RUGS... Aubusson, Caucasian, Chinese, Indian, Persian, Savonnerie. All sizes and colors available for your consideration. Your inquiries are invited.

J. H. MINASSIAN & CO.

GEORGE A. IGNATIUS OWNER

ESTABLISHED LOS ANGELES 1905

359 South Vermont Los Angeles 90005 (213) 383-1397



One Gift Works Many Wonders
THE UNITED WAY



Edward F. White *A. I. D. - N. I. I. D.*

Interiors and Associates

The Finest in Home Furnishings and Interior Design Since 1950

15934 Ventura Boulevard, Encino, California 91316

Telephone 981-1363

Encino's most beautiful Store of fine furniture

Sunday's Child by Thomas Holland
Wall Sculpture by Dan Gluck
Table by Dan Gluck



THE PASSIONATE EYE GALLERY

Finest Sculpture Gallery on West Coast
Town and Country Shopping Center
Orange, California 541-2036

For Paintings You Can Live With



Mr. Gregg Suarez and Mrs. Suarez in their Gallery

Featuring the Contemporary French School
Galerie Suarez

*635 N. La Cienega
Los Angeles*

*223 So. Palm Canyon Drive
Palm Springs*

THE THINK OF *Trouvailles*

Now at Kneeder-Fauchere in Los Angeles,
San Francisco, and Seattle; and Hersman & Company, Dallas.

We are pleased to welcome as distributors the firms of Kneeder-Fauchere and Hersman & Company,
who cordially invite you to visit their new showrooms with your interior decorator or furniture dealer.

Trouvailles reproduces antique furniture and accessories drawn from museums and private
collections in many countries and covering a 500 year span of design.

England Revisited New Additions to the Collections: Kitchener Steel Campaign Bed Chair, Leopardo Ceramic Stool, Champignon Stone Mushroom, Madras
Faux Bamboo Chair, Stonehenge Buffet, Chesterfield Leather Sofa, Tapestries from our Tapestry Offering.



TROUVAILLES, INC., Boston — Showrooms and general
offices (our new address) Trouvailles Building, 64 Grove
Street, Watertown, Mass. 02172. **Chicago** — 1221
Merchandise Mart. **New York** — Armand Morell,
D&D Bldg., 979 Third Avenue. **West Coast** —
Kneeder-Fauchere: **Los Angeles** — 151 N. Robertson
Bldg.; **San Francisco** — 451 Jackson Square; **Seattle** —
1110 University Street. **Dallas** — Hersman &
Company, 1000 Ross Avenue. **Atlanta** — Charles
H. H. H. H. H. H. W. Also
Montreal.

Misanthrope Ceramic F
and Escargot Stone S
from the Trouvai
Best



LOUISE HAINES, NSID-NHFL, has distinguished herself in the home furnishings world by successfully employing artistic skill, design, and color with theatrical aplomb. Concentrating primarily in Southern California, she selects her custom furniture from Spencer & Company, designers and manufacturers of custom furniture to the trade. 8730 Santa Monica Blvd., Los Angeles, California 90069. (213) 657-4810.

Betty Willis

Willis will create for you a gracious environment
 reminding you of your own individuality, lightly spiced with that
 California love. Our staff members of American Institute of
 Interior Designers are ready to serve you, coast to coast.

Betty Willis Interiors, Inc., 1110 So. Baldwin, Arcadia, Calif. 91006



donn h. Sando



ARCHITECTURAL • INTERIOR STEEL
 SCULPTOR

229 21st PLACE • SANTA MONICA 90402 • 451-2774



PASHGIAN BROS.

IN PASADENA SINCE 1902

Oriental Rugs

1108 W. Colorado Blvd., Pasadena 91101

714-798-7888

Maison Gerard

French Provincial Cuisine

*"The flavor of the French Provinces
 in the heart of Beverly Hills"*



224 South Beverly Drive • Beverly Hills • CRestview 3-5430

luncheon ■ dinner ■ banquets

Come To The Cabaret II



The Cabaret II pleasure unit is a totally new concept in multi-use furniture. This custom designed-cabinet contains a 23" color television, stereo, refreshment bar, book shelves and is completely illuminated, occupying only 7 feet of wall space. The mirror lined bar has a formica service center to mix drinks and glass shelves for display and storage. A bonus feature of the Cabaret II is that it may be modified and finished to suit your needs, including installation of your own components. *Aladdin Interiors. Home of Complete Custom Interiors. 14255 Ventura Blvd., Sherman Oaks, California. STate 3-1931, TRiangle 2-2874.*

MURIEL BROWN, NSID

PHILLIP BROWN, NSID

This job is too big for Uncle Sam.

It needs you.

You must know how sick your town is. You see it in the headlines. You hear it over the radio and on TV. Problems with the kids. Discipline. Education. Drugs. Crime.

Washington can't provide the cure all by itself. It's too far away. With too many other big things on its mind. Besides, it's nearly always faster and better to solve local problems locally. And a lot cheaper.

You can help. You *must* help, if you want the job to get done.

What can you do? Start helping the folks that are already doing a job.

The volunteers who man the member agencies of the United Way. The people who go out into the streets and alleys and deal first hand with the problems of youth. Who visit the sick, the old, the aged.

Pick up the phone today. Call an agency that appeals to you. Make a date to watch it in action. You don't need special training. Just two hands, your head. And your heart.

You gave money the United Way? Fine. That's a great first step. But it isn't enough. **Give more than money . . . give you.**

There's something very special about a V'SOSKE pure wool rug



PURE WOOL PILE

The wool mark is your
assurance of quality tested carpets
made of pure wool pile.



Yes, easy to notice, isn't it?
That intangible "difference" that
sets V'Soske rugs and carpets apart
from all others, that quality
described in one word—dedication.

For example, PIZA (Fragment of
Sun) by Arturo Luiz Piza of Brazil,
appealed to Stanislav V'Soske
because of the possibility for a
play of texture-on-texture. He
developed the design in worsted
yarns and in a technique distinctive
of much of his recent work. It
could only be a V'Soske. The wool
mark label appears on every
V'Soske rug and carpet.

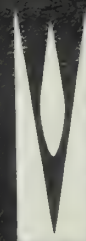
Our representatives in the West:

LOS ANGELES
Douglas V'Soske
9020 Beverly Blvd.

SAN FRANCISCO
John Ledford
151 Union St.

SEATTLE
Paul Siegel, Inc.
1707 Olive Way

PHOENIX
Linn Ledford
777 Camelback, East



Designers' Choice Since 1924

The Karges
FURNITURE COMPANY SINCE 1880



The Karges Furniture Company, Inc.
Evansville, Indiana 47707

Write Dept. AD for Brochure (in full color) \$1.00

New York • Chicago • Los Angeles • Philadelphia • Detroit • San Francisco
Boston • Cleveland • Washington • St. Louis • Minneapolis • Miami
Atlanta • Denver • New Orleans • Grand Rapids • Salt Lake City • Montreal



You can see the
personal Rolls-Royce
at any of these dealers.

ARIZONA

Scottsdale/Max of Switzerland

CALIFORNIA

Beverly Hills/Charles H. Hornburg, Jr. Motor Cars ☐ Costa Mesa/Roy Carver, Inc. ☐ Los Angeles/Charles H. Hornburg, Jr. Imported Motor Cars ☐ Oakland/British Motor Car Distributors, Ltd. ☐ Pasadena/Peter Satori Co., Ltd. ☐ San Francisco/British Motor Car Distributors, Ltd. ☐ Walnut Creek/British Motor Car Distributors, Ltd.

COLORADO

Denver/The Kumpf Motor Car Company

CONNECTICUT

Farmington/Tyler Imported Motor Car Co.
Greenwich/Imported Cars of Greenwich

DISTRICT OF COLUMBIA

Washington/Flood Pontiac Company

FLORIDA Fort Lauderdale/Taylor Rolls-Royce, Inc. ☐ Miami/C. R. Berry Motors, Inc. ☐ St. Petersburg/Scarritt Motors, Inc. ☐ West Palm Beach/Taylor Rolls-Royce, Inc.

GEORGIA Atlanta/Mitchell Motors, Inc.

ILLINOIS

Evanston/Evanston Motor Company, Inc.

INDIANA Zionsville/Albers Rolls-Royce

KENTUCKY

Louisville/Sam Swope Pontiac, Inc.

LOUISIANA New Orleans/Sport Cars, Inc.

MARYLAND

Glen Burnie/Gladding Rolls-Royce, Inc.

MASSACHUSETTS

Boston/Foreign Motors, Inc.

MICHIGAN

Detroit/Falvey Motor Sales Company

MINNESOTA Minneapolis/B & K Distributors

MISSOURI

Kansas City/Max Griffith Oldsmobile, Inc.
St. Louis/Gruet Motor Car Company

NEVADA Reno/Modern Classic Motors

NEW JERSEY

Montclair/Imported Motor Car Co.

NEW YORK Glen Cove/Rallye Motors, Inc. ☐ New York/Peter Zage & Co. Ltd. ☐ Palmyra/Palmyra Motors, Inc.

NORTH CAROLINA

High Point/Transco, Inc.

OHIO

Cincinnati/Williams Ford Sales, Inc.
Cleveland/Qua Buick, Inc.
Columbus/Konner's Chevrolet Corporation

OREGON

Portland/British Motor Car Distributors, Inc.

PENNSYLVANIA ☐ Philadelphia/Keenan Motors, Inc. ☐ Sewickley/Ascot Imported Cars, Inc.

RHODE ISLAND

Providence/Inskip Motors, Inc.

TENNESSEE Nashville/E. Gray Smith

TEXAS Austin/Roy Butler, Inc. ☐ Dallas/Overseas Motors of Dallas ☐ Fort Worth/Overseas Motors Corporation ☐ Houston/Sam Montgomery Oldsmobile Co.

VIRGINIA Richmond/Moore's Motor Car Co.

WASHINGTON

Seattle/British Motor Car Distributors, Inc.

Mr. Lynn Perkins
Public Relations and Advertising Manager
Rolls-Royce Inc., Department 1274
Box 2707, Grand Central Station
New York, N.Y. 10017

☐ I have enclosed \$2. Please send me the catalogue on the personal Rolls-Royce.

☐ I have enclosed \$12.50. Please send me the catalogue and Owner's Manual on the personal Rolls-Royce.

Name _____

Address _____

ZIP # _____



Designed to move into your many tomorrows The Medici group. For the livelier life you lead. Created to function in a variety of situations. With unexpected bravura . . . a tea table converts to a game table. Pedestals also display a melange of treasures. Curios hold books on extra shelves. Medici lives on easy terms with the richness of Italian Renaissance. Reflecting the love of the arts its name implies. Crafted with traditional Brandt quality and detail. In warm-toned Medici finish or selected painted finishes. This is furniture of today, designed to move into your many tomorrows. At better stores everywhere. Send \$2.00 for catalog showing complete line. Brandt Cabinet Works, Inc. P.O. Box 949, Dept. AD74, Hagerstown, Md. 21740.

Brandt



This year why not invite your overseas friends over here?

Too expensive for them?

Maybe not, this year.

Because, this year, there are made-to-order bargains to lure them here. Bargains in trans-ocean sea fares, and air fares, just-for-them. And reduced bus, rail, and air rates, once they arrive.

And lots more. But some of them may not be available next

year. And many of them must be arranged before your friends leave the other side.

So write to them. Tell them to talk to their travel agent or overseas carrier. (That way, they can get all the details.)

Then add one more thing. Tell them America is not so big and bustling that no one will have time for them—and you'll

be around to show them the ropes when they arrive.

Now sit back and wait. With any luck, you may soon be showing them America as you see it. But better be prepared for one surprise.

You may soon also be seeing America as they see it—rediscovering it through their wide and startled eyes.



advertising contributed for the public good



UNITED STATES TRAVEL SERVICE
An Agency of the U.S. Department of Commerce



RUBAIYAT

The jewel of the land of exotic beauty

From the Famous Collection of Outstanding Marbro Originals

MARBRO LAMP COMPANY

1625 S. LOS ANGELES ST.
LOS ANGELES, CALIFORNIA 90015

PERMANENT SHOWROOMS

CHICAGO: Merchandise Mart • SAN FRANCISCO: Western Merchandise Mart • DALLAS: Trade Mart

LOS ANGELES: Home Furnishings Mart • ATLANTA: Merchandise Mart

HIGH POINT: Southern Furniture Exposition Bldg. • PITTSBURGH: Marforth Showrooms • CINCINNATI: Decorator's Furniture Showrooms

INDIANAPOLIS: Murray Showrooms

FOREIGN OFFICES: BOMBAY • COPENHAGEN • FLORENCE • HONG KONG • LISBON • LONDON • MADRID • PARIS • TOKYO • VIENNA



"a thousand and one floor"

CALIFORNIA CUSTOM VINYL

8607 BEVERLY BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • (213) 651-1111

Apache Flooring Company
3029 North Scottsdale Road
Scottsdale, Arizona 85252 • 602-945-4581
AND
1534 East Edinger Street
Santa Ana, California 92707 • 714-545-8431
Custom Insets, Inc.
4425 25 W. Montrose Avenue
Chicago, Illinois 60641
312-736-8577

French-Brown Floors Co.
7007 Greenville Avenue
Dallas, Texas 75231
214-363-4341

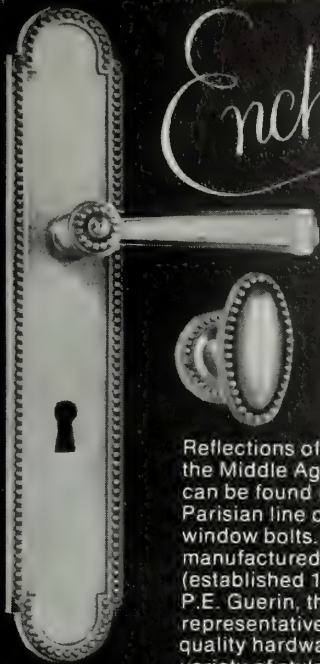
Hayward's of Santa Barbara
1025 Santa Barbara Street
Santa Barbara, California 93101
805-965-0011

Newport Floor Coverings
3500 E. Coast Highway
Corona Del Mar, California 92625
714-675-1636

P.F.I. Designed Floors
560 Pacific Avenue
San Francisco, California
415-362-8500

Paul Singer Floor Coverings
868 North La Cienega
Los Angeles, California
213-655-9010

University Shade & Lin
1035 University Avenue
San Diego, California
714-295-3126



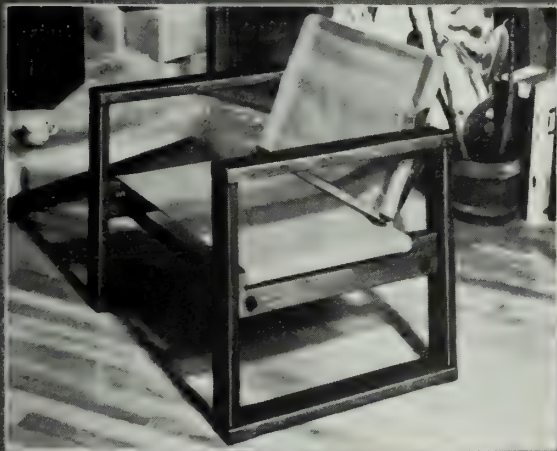
Enchanting

Reflections of old world France from the Middle Ages to early 19th Century can be found in this enchanting Parisian line of door hardware and window bolts. Designed and manufactured by Garnier of Paris (established 1832) and sold through P.E. Guerin, the exclusive American representative, this handsome line of quality hardware may be ordered in a variety of styles and finishes.

P. E. Guerin, Inc.

23 Jane Street, New York, N.Y.
Also shown at McCune Showroom, San Francisco

Send for Garnier Catalog and Guerin Catalog No. 8 showing a complete line of period and contemporary bathroom fixtures and accessories in addition to builders and furniture hardware and period tables \$1.00



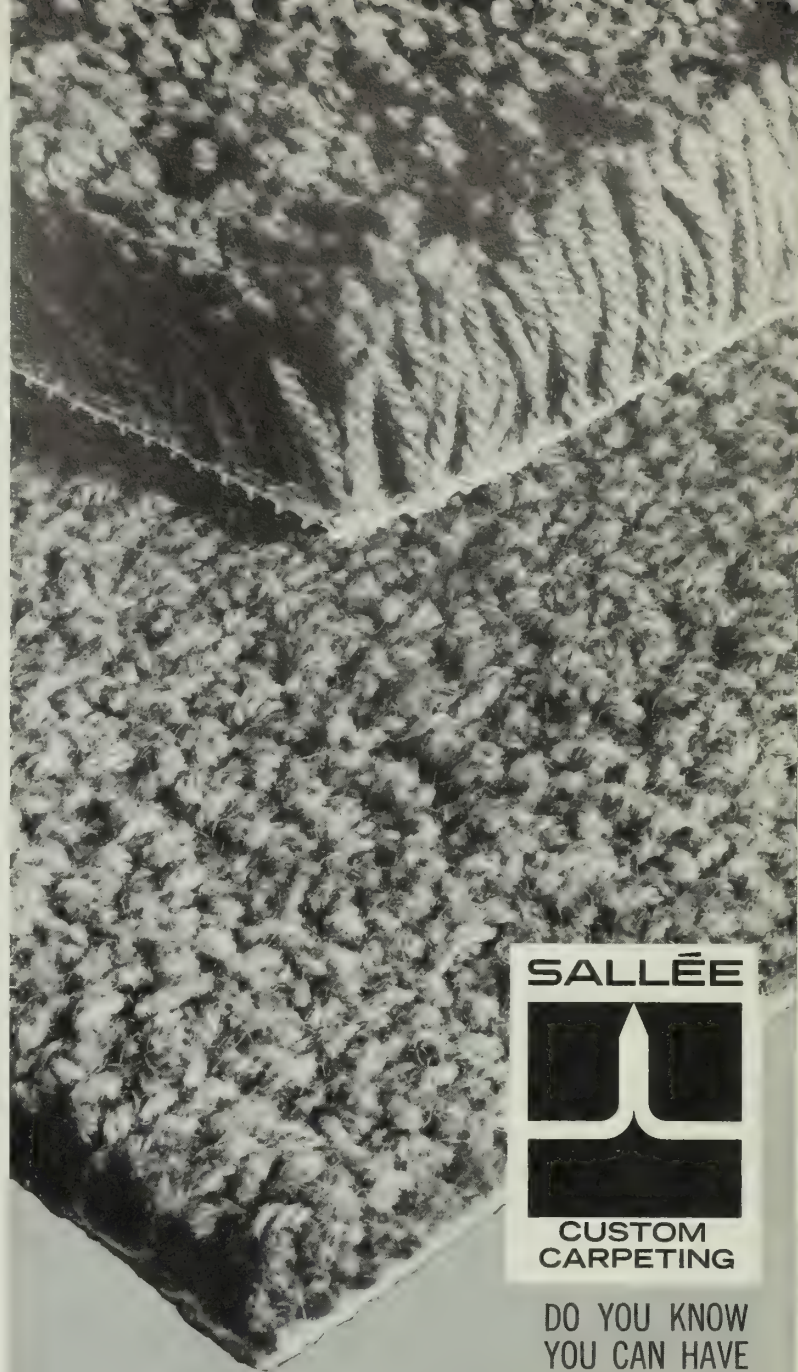
square and simple

That's the beauty of Gold Medal's new, casual Chalet chair. Uncluttered and unfettered. Rugged. A fresh interpretation of the "linear look" by George Schwarz. Ah yes, solid comfort, too, with a low seating height. And it knocks down, assembles easily. In varnish, satin black or warm Walnutone finish with a choice of smart fabric colors. Write for literature and colorful full-line catalog.

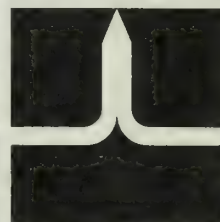


GOLD MEDAL FOLDING FURNITURE CO.
1718 Packard Avenue Racine, Wisconsin 53403

5843



SALLÉE



CUSTOM CARPETING

**DO YOU KNOW
YOU CAN HAVE
LUSH CUT PILE
...and SPRINGY, TEXTURED LOOP
BOTH in the identical color?**

SALLÉE produces both in the same pure wool yarnspins...both dyed in the same vats...both loomed side by side in our own California mill.

This means you can have the same color throughout your home or office with the more durable loop where there is heavier traffic and wear. Just another example of SALLÉE's versatility in creating the finest custom carpeting.

THE MARK OF THE WORLD'S BEST.



PURE WOOL PILE

The Woolmark is your assurance of quality tested carpets made of pure wool pile.

For further information and your nearest source, write or call:

SALLÉE CARPETS
144 N. Robertson Blvd.
Los Angeles 90048
(213) 655-5017



Deep Woods

Into your world comes Nature's Heritage

An exclusive collection of floral and bird designs faithfully reproduced in exquisite detail on screen-printed fabrics. Visual delights to stir the memory of forgotten places . . . feathery ferns, mysterious mushrooms, stately flowering trees. These are among the vanishing wonders of America interpreted by Greeff to aid the cause of conservation. Your purchase of these fine fabrics will help support the National Wildlife Federation's Youth in Conservation Program through royalties paid to it by Greeff. For 24-page "Nature's Heritage" booklet showing 19 fabric designs and scientific documentation about each species, send 50 cents to:

Greeff
A Growing Source for Interior Designers

155 E. 56th Street, New York, N.Y. 10022

A growing source for coordinated fabrics, wallcoverings, custom upholstered furniture, carpets, handcrafted rugs and E. C. Carter fabrics for fine curtains. Available through interior designers and decorating departments of fine stores.

Martin Bratrud

TORRANCE, CALIFORNIA



AVAILABLE THROUGH FINE FURNITURE STORES AND DECORATING STUDIOS



**FOR MORE BEAUTIFUL AND FUNCTIONAL
COMMERCIAL INTERIORS**

take advantage of Cannell & Chaffin's
TOTAL ENVIRONMENTAL CONCEPT
SPACE PLANNING / INTERIOR DESIGN / FURNISHINGS

If this sounds like blowing our horn . . . it
is! Proof of C&C's superior designability
is evident in outstanding offices, clubs,
financial institutions, hospitals, restau-
rants and other business interiors from
coast to coast.

Cannell & Chaffin
COMMERCIAL INTERIORS

For further information about Cannell & Chaffin's complete
services . . . wherever you are . . . call or write Sam Cannell at
2843 W. 7TH ST., LOS ANGELES 90005, (213) 380-7111

FINE FRENCH FURNITURE • IMPORTED TERRA COTTA TILES



A
Unique
Combination . . .

French furniture
at its finest
and hand-made
French terra cotta
tiles . . .

Our furniture
is hand-crafted
of fine walnut,
authentically styled
and finished in superb
Old World
hand-rubbed
wax patina.

Our tiles have
natural texture and
uneven colorations
ranging from near
charred Siena to
palest ochre pink.
In a variety of shapes
and sizes.

Illustrated brochure.

Now at

JOHN W. LEDFORD INC.

1075 Battery St. (Old Ice House No. 2), San Francisco, Calif. 94111
tel. (415) 397-6786

ROBERT CORY

524 North La Cienega Blvd., Los Angeles, Calif. 90048
tel. (213) 659-3773

GRILLES • PANELS • DOORS

WRITE FOR NEW 32 PAGE COLOR PORTFOLIO

Customwood

3620 HIGH STREET NE ALBUQUERQUE NEW MEXICO 87107

After all,
it's the only
country
you've got.



Buy U.S. Savings Bonds
& Freedom Shares

Heirlooms. And other things treasured.

The pleasure of possessions. Things sometimes put away.
For occasional use. Stored in this handsome
Sheraton chest. One of many fine pieces
from the authentic James River collection.
Faithfully crafted to the most exacting standards.

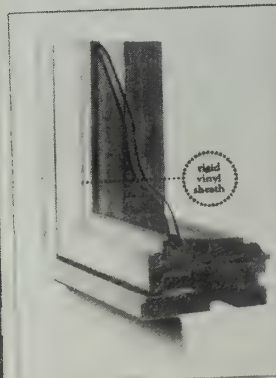


HICKORY CHAIR

HICKORY CHAIR COMPANY • HICKORY, NORTH CAROLINA 28601

Send \$1.00 for a catalogue of the entire James River collection.

*The
low-upkeep
Window*



*New Perma-Shield...
by Andersen*

Free!

8-page booklet about a remarkable new vinyl and wood window that doesn't need painting or storm windows, resists denting, can't rust or corrode. Send coupon for free full-color folder —today.

AD-40
Please send me your free booklet,
"The low-upkeep Window." (No
obligation.)

Name _____

Address _____

City _____

State _____ Zip _____



Andersen Windowalls

Andersen Corporation
Bayport, Minnesota 55003



Baker Furniture, Inc.
(CABINET MAKERS)

14 MILLING ROAD, HOLLAND, MICHIGAN 49423

DISPLAYS FOR THE USE OF INTERIOR DESIGNERS ARE MAINTAINED IN:

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • LOS ANGELES • DALLAS • SAN FRANCISCO • ST. LOUIS • ATLANTA • GRAND RAPIDS

